

AS472
.B43
v.1
no.18

FOLKLORE

SOME CURRENT
PERSIAN TALES

**

**

Phillott

A.G. Ellis
June 1919

MEMOIRS

OF THE

ASIATIC SOCIETY OF BENGAL

VOL. I, No. 18, pp. 875-412.

12-4

SOME CURRENT PERSIAN TALES

BY

LIEUT.-COLONEL D. C. PHILLOTT,
Secretary to the Board of Examiners.



main
✓

CALCUTTA:

PRINTED AT THE BAPTIST MISSION PRESS, AND PUBLISHED BY
THE ASIATIC SOCIETY, 57, PARK STREET.

1906.

Some current Persian Tales, collected in the South of Persia from Professional Story-tellers.

By LIEUT.-COLONEL D. C. PHILLOTT, *Secretary to the Board of Examiners.*

[Read June 6th, 1906.]

INTRODUCTORY NOTE.

The Persians, like the Arabs, are passionately fond of listening to story-tellers. Their stories are highly dramatic, and, though often adorned by fine quotations from their most esteemed writers, generally contain many passages that are, according to English ideas, indecent or immoral. The favourite topic is the wickedness of women. That women though "deficient in sense" excel in cunning, is a Muslim axiom. There is a tradition that the Prophet said, "I will stand at Hell's door and the most that enter there will be women."¹ It is but fair to state that the stories of the depravity of women have been composed by men. Arab women say كيد الرجال اشد من كيد النساء "The cunning of men is greater than the cunning of women," a sentiment fully endorsed by their Persian sisters.

The following typical stories have been selected from a number, on account of the simplicity of their language and their many modern colloquialisms. They were taken down in writing by a Persian with considerable difficulty, just as they fell from the lips of their professional narrators. Persian story-tellers speak with great fluency and rapidity; they cannot dictate slowly: if interrupted they miss the point and become incoherent.² Hence the same story has to be repeated many times before the recorder can accurately fill in all the numerous blanks that occur after a first narration.

The story of the philopena, the first story in this collection, is identical with one of the stories in the celebrated Turkish romance of the *Qirg Vezir*, translated into English by the late E. J. W. Gibb.

The following note on professional story-tellers has been furnished me by Mr. Azoo, Arabic Instructor to the Board of Examiners:—

"It would not be inaccurate to say that the professional story-teller is a real educating agent in countries not blessed with a cheap press, where education is in a backward

¹ Vide Mathews' "*Mishat-ul-Masabih*," Vol. II, Chapter XXII.

² Dr. N. Annandale tells me he met with a similar difficulty when attempting to photograph some actors. To quote his own words:—

"In photographing actors and actresses (both Malay and Siamese) in Lower Siam, I found it impossible to persuade them to pose in dramatic attitudes or to break off their acting at the wrong moment. Every 'piece' formed an organic whole in their idea of it, especially as regards gestures and orchestral accompaniment, and to a less degree as regards words, "gags" being frequently introduced. It was impossible for them to treat each incident or situation by itself, and even if they could be persuaded to stop before a proper pause had been reached, they were obliged to begin again from the beginning, and were quite unable to proceed from the point at which the break had occurred. Among the Malays, however, dramatic performances all partake of a magical nature and generally commence with a long invocation of the Earth Spirits. The Patani people believe that professional story-tellers, who are generally women, are directly inspired by passing spirits, which "dive into them." Vide also note on p. 33, *Fasciculi Malayenses*, Anthropology, Part II (a).

AS472
B
state. He performs, to a large extent, the double functions of novelist and dramatist ; indeed, from his more ready access to the poorer classes, he may be said to come nearer to the schoolmaster. Moving about from town to town, and from country to country, he contributes in no small degree to the diffusion of education and to the growth of intelligence resulting therefrom ; and from his ample stock of choice phrases and expressions, to a greater flow of language in the peoples who have the benefit of his services. Hence the almost marvellous fluency of tongue and nimbleness of wit of the Persians as a nation ; for the professional story-teller has his headquarters in Persia.¹ In Egypt, too, he has his vogue. There he is known under different names, from the subject of the story which he makes his forte.² The prime object of the story-teller is, no doubt, the diversion and intellectual amusement of the people ; but astute politicians did not fail to turn him to their purposes. The first, and still the greatest romance in the Arabic language, the " Romance of 'Antar," was, we are told, written at the instigation of the Caliph, to divert the attention of the populace from affairs of state."

—O—

I.

THE STORY OF THE PHILOPENA.³

There was in Bandar-i 'Abbās a wise merchant, who had one son named Khawāja Ibrāhīm, an inexperienced lusty youth much inclined to the society of ladies. Now this youth had composed a book on the wiles of the women of 'Abbāsī⁴ and was anxious to extend and complete this work. Accordingly he said to his father one day, " Father, I want to see the world ; I want to go to Kirmān."⁵ His father replied, " My son, go not to Kirmān, for Kirmān possesses women so tricky that they can steal away the

¹ In Persia, a story-teller is called a '*Qissa-Khān* or *Naqqāl* ; in Turkish Arabia *Qissa Khān*. In Baghdād he is paid by the keeper of the coffee-shop. He is generally of the class of dervishes. Sir John Malcolm, in his admirable " History of Persia," gives a vivid description of these narrators of stories and reciters of verses. We cannot do better than quote his own words when he speaks of the great skill sometimes attained by the masters of this art. " They sometimes display so extraordinary a skill," he says, " and such varied powers, that we can hardly believe, while we look on their altered countenances and listen to their changed tones, that it is the same person, who at one moment tells a plain narrative in his natural voice, then speaks in the hoarse and angry tone of offended authority, and next subdues the passions he has excited by the softest sounds of feminine tenderness."

It remains to be added that the Derveish Seffer of whom he speaks is in all probability the same person who is mentioned in Morier's *Hāji Bābā*.

² Thus '*Antar*' is one whose chief stories are based on the romance of 'Antar. *Muhaddith* is one who tells stories generally.

³ In the Persian or rather the Eastern philopena, the merry thought of a bird is broken at a meal by the two players, as a sign that the bargain is concluded. [Boys sometimes break a stick or tear a piece of paper when a merry thought is not at hand.] After this the first player that receives any article whatever from the hand of the other, has to pay the forfeit. The winner, as soon as the article is taken, must say, *Marā yād ast turā farāmūsh*, " I remember, thou hast forgotten " ; or simply *Yād ast*, " It is remembered."

In Persia this kind of philopena is called a *janāgh shikāstan*, " breaking the merry thought " ; but in Baghdat and probably in some parts of Persia a *yād ast* " it is remembered."

⁴ 'Abbāsī : m.c. for Bandar-i 'Abbās.

⁵ The women of Kirmān are noted for their immorality. Local tradition says that the Afghans once mounted their bullocks and buffaloes and came down on the city and captured the women. The men of Kirmān petitioned the Afghan chief, and the women were restored. They had, however, become hopelessly corrupted, and the tricks and looseness of morals acquired during a short sojourn in the Afghan camp have been perpetuated in the daughters.

yolk of an egg from amidst the white." The son replied, "Don't be alarmed, father, but make the arrangements for my journey."

The father made the arrangements. There were present four experienced merchants; so placing his son's hand in theirs he said, "Never get separated for a moment from my son, especially in Kirmān, for that city possesses women full of wile." They replied, "Set your mind at rest." So they took their goods and departed from 'Abbāsī and in time reached the city of Kirmān. On the march Khawāja Ibrāhīm went nowhere without informing his companions, nor was he ever allowed to go anywhere alone. After unloading their goods in the caravansera of Kirmān they went to the bath. Here we will leave them, while I say a few words about the wife of Khawāja Sa'id, a merchant.

The evening previous to this the lady was dining with her husband, when lifting up a merry thought from the dish and turning to her husband she said, "Let us have a philopena—the forfeit what you please" (*i.e.*, anything the loser may choose). Her husband agreed, and they broke the merry thought.

In the morning the husband rose and went off to his office in the caravansera. The lady gazed fixedly at her heel¹ while thousands of wiles taught her by her mother came into her head, for said she, "I must to-day win this philopena." Veiling herself with the veil of deceit she left her home and went off to the bazar. By chance she happened to pass the entrance of the bath just as Khawāja Ibrāhīm was coming out in company with his merchants. From his appearance she saw that he was a fine and sturdy youth so she just showed him a little of her face from under her veil. Now as soon as the eyes of Khawāja Ibrāhīm lighted on the lady, the reins of restraint went out of his hands. Giving his merchants the slip he made off and followed the lady, till she came to her own door and entered. Khawāja Ibrāhīm was left standing on the outside. As he had no excuse for entering, he went and sat by the edge of a stream near by, and taking out his book began to read. Presently the lady went on to the roof: her eyes fell on Khawāja Ibrāhīm and she recognised him as the youth she had seen coming out of the bath. She called to him from the roof, "Young man, what is that book in your hand?" Khawāja Ibrāhīm replied, "This book is called the 'Wiles of Women,' and I have myself composed it." "Oh!" said the lady, "get up and come in. I'll teach you more about the wiles of women than ever your book can."

Now Khawāja Ibrāhīm was just longing for this. He entered the house and sat down in the guest chamber. The lady rose, laid the table and got everything ready for a carouse, and then sitting by his side began to take wine. Then Khawāja Ibrāhīm recited a couplet, and drained a glass, and put his arm round the lady's neck, and kissed her a few times on the cheek. Just then a noise of knocking came from the street door. The lady called out from the *tālār*, "Who is knocking at the door?" Her husband's voice replied out from outside, "Get up; come, and open the door to me." Khawāja Ibrāhīm on hearing the voice said, "Who is on the other side of the door?" The

¹ *Vide* note 10, page 396.

lady said, "My husband." The colour fled from Khwāja Ibrāhīm's cheeks. Seizing the lady's skirt with both hands, he said, "I throw myself on your mercy; I'm a stranger. If your husband sees me he'll kill me. Hide me somewhere." The lady rose, and opening a large chest containing clothes, removed the contents, saying, "Young man, come, get inside. My husband will eat his breakfast and then depart. I will then come and let you out." The lady closed and locked the chest and then went and opened the door and admitted her husband.

The husband came in and saw that his wife had made everything ready for a feast, and had changed her clothes and adorned herself. "Woman," said he, "for whom have you made ready this feast?" Husband," said she, "I had a guest." "Who was your guest?" said he. The lady said, "This morning I went to the bazar and I saw a good-looking youth: I showed him my face and returned home. I then went on to the roof and saw the same youth sitting by the stream. I called him in. This feast was for him. We drank a few cups of wine and he snatched a kiss or two. Then you honoured us by arriving and knocking at the door. The youth besought me to hide him somewhere from you. I thought to myself that if I hid him in the stable he might run away from me, so I hid him in that chest and locked the lid. As for the rest you are my husband: kill him if you like; spare him if you think fit; do just as you please."

The merchant became purple with rage and screamed out, "Rise and fetch my dagger that I may sever his head from his body." The lady rose and laid the dagger at her husband's feet. He said, "And the key—where's that?" The lady felt under the matting and produced the key and placed it in her husband's hand, at once exclaiming, "I remember, thou forgetest," and began snapping her fingers and dancing. The merchant thought she had planned the whole story as a trick to win the philopena: he dashed the key on the floor, seized his cloak and rushed out of the house. The lady ran to the window and shouted after him down the street, "My dear, I shan't accept from you a forfeit that's cheap."

The lady then opened the chest, and behold! the youth had fainted. So she lifted him out, sprinkled his face with rose water and revived him. His eyes began to wander round the room as he asked, "Where is your husband?" All I possess I will give you, if you get me out of this house alive." "Young man," said the lady, "what has happened to you? I was merely talking with my husband. Why did you get afraid?" The youth said, "From your talk with your husband I fainted." She answered, "It was all a trick of mine to get rid of my husband, so that you and I might be alone together." Khwāja Ibrāhīm said, "Woman, what can I give you to let me go free?" She said, "Write me a bond for a hundred *līmāns* and I'll get you out safe. I will come to your office door later and get the money." Khwāja Ibrāhīm agreed, wrote the bond, sealed it, and handing it to the lady, left the house and returned to the caravanserai.

His companions at once perceived that he was upset. One of them smarter than the rest said, "Khwāja Ibrāhīm! Is everything all right? Where have you been?"

¹ Muslims have seals with their names engraved on them; they seal documents; they do not sign them.

Come, tell the truth." Khwāja Ibrāhīm then related the whole story in detail. One of his companions said, "Khwāja Ibrāhīm! If the woman comes with the bond, say nothing at all, but just give her the hundred *tūmāns*. If to-morrow I don't get back that hundred *tūmāns* from her, with her own consent, together with three hundred more, I'm no man."

While they were thus talking the lady came to the caravansera. Khwāja Ibrāhīm got up and gave her a bag containing a hundred *tūmāns* and took back his bond, and the lady departed well pleased.

Next morning early Khwāja Ibrāhīm's companion said to him, "Get up, come and point out to me that woman's house." So Ibrāhīm and his friend started and arrived at the door. Khwāja Ibrāhīm hid in a corner while his companion knocked. A negress came to the door and opening it saw that there was a merchant there. "What do you want?" she asked. "Kindly," said he, "represent to your mistress that a merchant has something to say to her." The girl carried the message, and the lady putting her head-dress on her head came behind the door. The merchant greeted her and said, "Lady, yesterday I heard from my companion a description of your glorious beauty, so I have brought with me these hundred *tūmāns*, merely to view your face and depart." The lady took the hundred *tūmāns* and then showed him her face.

The merchant and Khwāja Ibrāhīm returned to the caravansera and, taking another hundred *tūmāns*, returned to the lady's door and knocked. The lady came to the door and opened it. The merchant said, "I am that merchant who paid a hundred *tūmāns* to view your face. I have a hundred more, and want just two kisses from your cheek in exchange." The lady said to herself, "What more profitable way of getting money is there than this?" She took the hundred *tūmāns* and let the merchant take two kisses. The merchant and Khwāja Ibrāhīm returned, got another hundred *tūmāns*, and came and knocked again at the door. The lady answered the knock. Khwāja Ibrāhīm concealed himself in the entrance hall, so that the lady could not see him, but the merchant entered the house saying, "I am that merchant who gave you a hundred *tūmāns* to view your face and another hundred for two kisses. I have with me another hundred *tūmāns* which I will give you on a certain condition." The lady replied, "Well, there's no great harm in that." She took the money and entered her room.

So he got back the three hundred *tūmāns* he had given her that day and three hundred beside them.

The lady could not resist coming in the morning to the door of the caravansera to see the merchant. He began to rate her soundly, "You thought to yourself," said he, "that you were wily? You locked my friend in a box and got a hundred *tūmāns* out of him merely to show how tricky and wily you were? You didn't guess that there

¹ His small *paggī*, *kamar-band*, and *āb-dast* (or long tight cloak with tight sleeves) would proclaim him a merchant.

² *Dālān*, the entrance or hall, is between the outer door opening on to the street, and the inner door leading into the courtyard.

are those in this world wiler than you." The lady understood that what had happened was the work of the first young merchant and went off to her home. Then the merchants loaded up and leaving Kirmān returned to Bandar-i 'Abbās to the father of Khawāja Ibrāhīm, to whom they related the whole adventure. The father turned to his son and said, "My son, did I not tell you that the women of Kirmān are deeply wily, but you gave no ear to me? Had your companions not been with you, you would either have died in that chest, or else have lost all that you possessed." The son saw that a mere man can fathom naught of the deceit of women, and that the wiser a man is the less he knows of the subject. Out of conceit with himself, he erased his treatise on the wiles of women and cast it from him.

—o—

II.

THE THREE COMPANIONS.

The Adven-
ture of the
Scald-head.

Three friends joined together to go somewhere or other and, by swindles, to try to obtain a livelihood. One had a thin beard,¹ one had a scald head, and one was an opium-smoker. All three went to Iṣfahān. There they cast lots amongst themselves to see who should first try his hand. By chance the lot fell on Scald-head. He went out and found himself outside a cook-shop. There he stood thinking, for he owned not a single farthing. He said to himself, "I'll go in and get a full meal. At the worst I shall get a good drubbing." So he dashed into the shop and calling to the cook's mate said, "Hie! go and bring such and such dishes," for, said he to himself, "as I am to get a beating let me at least have a really good meal." He tucked up his sleeves and sat down at his ease to eat. When he had finished, the head of the shop came and asked for payment. Scald-head began to look hither and thither when, by chance, his eyes lighted on the cash-receipts box and he saw that there was one gold coin in it. "Oh man!" said he, "haven't I just paid you a sovereign? Give me my change. Do you want to swindle me?" The head saw that the aspect of affairs was bad. He seized Scald-head with one hand by the collar, and with the other by the throat, and carried him to the wall, and banged his head against it till it began to bleed. As soon as Scald-head saw this he began to sham violent injuries and cried out, "Help! I'm attacked! I'm killed! I'm robbed!" It chanced that the Chief of the Police was passing by. When he saw this state of affairs he asked what had happened. Scald-head pulled himself forward and said, "Oh master! I took a meal, and tendered him a sovereign, and now I want my change. This fellow has beaten me and broken my head. It [the sovereign] is still in his cash-box." The chief of

¹ A Persian manuscript is said to exist called the "Wiles of Women," probably a translation from the Arabic. I, however, failed to obtain a copy in Persia, being assured that the work no longer existed, as the original had been destroyed as explained in the conclusion of this tale.

² *Kūsa*, adj., generally translated 'thin-beard,' is one with a beard on the chin only, like a Chinaman, the side whiskers being either absent or sparse. 'Umar is said to have had this defect. A *kūsa* is generally compared to a he-goat. The opposite to *kūsa* is *rish-pahn*; vulgarly *rish-chapa*. *Tūp-rish* or *rish-gappa* is "thickly bearded; with a thick beard."

³ *Ustād* may mean either the owner of the shop or the manager.

the Police seized the head, and gave him a sounding box on the ear, saying, "Bastard! do you take people's sovereigns and beat them too?" He then turned to Scald-head and said, "As to what you have eaten, don't pay for it; consider it an exchange for the beating you got. Here is your sovereign; take it and be off." Scald-head seized the money and disappeared from view. He came to his companions and casting down the sovereign exclaimed, "Ah, you sons of dogs! here are my earnings. Tomorrow it will be your turn: you must then go and display your cunning."

The next day the lot fell on the opium-smoker, so he agreed to go off and 'make' something. He rose early and exclaimed, "O God! what cheater can I devise to get hold of some money so that my companions may not abuse me?" Casting his cloak over one shoulder he went out and wandered from street to street, till at length he met a woman who said to him, "Man! are you not a stranger hereabouts?" He said, "Yes, sister; I *am* a stranger; I do not know my way about." She said, "Will you come with me to the house of the *Qāzī* and give me a divorce?¹ I will pay you ten *tūmāns*." He said, "Willingly, sister, come along; you go ahead, I will follow." To earn the money he went with the woman to the *Qāzī*'s house. When he entered he saw a venerable *Qāzī* with a thick beard and an enormous turban seated reading to himself. The opium-smoker greeted him and said, "Oh *Qāzī*! this is my wife. I don't want her. Grant me a divorce." The *Qāzī* said, "Oh man! why art thou divorcing this woman?" He replied, "This wife is no use to me. Without permission she gads about, and a wife that gads about without the permission of her husband is of no use to him." The *Qāzī* saw the matter admitted of no alternative, so he began to read the formula of divorce. When the divorce was complete, the woman called the man aside and produced an infant from her bosom² and said, "Here, hold it, till I come outside and pay you your money." The opium-smoker took the baby in his arms and went out to the corner of the street, and stood there waiting for the woman. When he saw that the woman did not turn up to take her child, he went back to the house of the *Qāzī* and said, "Oh *Qāzī*! where has the woman gone whom I divorced?" The *Qāzī* replied, "Fellow! *you* divorced her. How do I know what's become of her? You know where she lives: go and find her."

The child is now in the arms of the opium-smoker. He is hungry, the child is hungry; he wanders from street to street. At one time he says to it, "Who is your father?" at another, "Where is your mother gone that you should have fallen to my lot?" At last he decided to leave the infant in a quiet corner and to make off. He came to a dilapidated mosque. By chance someone had, only the day before, left a foundling in this spot, and the attendant of the mosque was consequently on the watch. He saw someone approach very stealthily, take a child from under his cloak, place it on the ground, and hurry away. The servant ran after him calling out, "Oh son of a burnt-father! whence are you bringing these fatherless foundlings to foist on us?" He seized him, gave him a sound thrashing and then put in his arms both the infants, *i.e.*,

¹ *Lūfīs* often playfully address each other as *Bāhā-sag*, *Pidar-sag*, etc. No offence is meant.

² *i.e.*, by his personating the husband the woman could get a written deed of divorce that would enable her to marry again.

³ Women, when they go out, always wear a *chādar*, and this would completely conceal the infant.

the one left the day before and the one just brought, and giving him a slap or two on the back of the neck said, "Cuckold! be off. Don't let me catch you near here again—mind."

The opium-fellow, with two babies in his arms, wanders about the streets. He slaps the children and exclaims, "Oh children of burnt-fathers! Have you to-day fallen to my lot to bring ruin on me?" At length he arrived at an old ruined bath. There placing the children on the ground he began to make off at a run. Someone happened to be sitting there and saw all this, and calling out "Son of a burnt father! Bastard! Whence have you brought these babies and left them here?" began to hurry after him. Away run the two, the opium-smoker ahead and the other after him. The opium-smoker spied an open door and dashed in to hide.¹ Inside he found a flight of steps; in fear of his life, he mounted and sat down half way up, exclaiming to himself, "O God! now they are coming to force these children back into my arms." He heard someone knock. "Oh," he exclaimed, "here they are. What on earth am I to do?² I do not know where to flee." A negress came to the door and opened it to a smartly-dressed youth, who said to her, "Go, tell your mistress that so and so, who saw you in such and such a place, and there made an appointment with you, has come."

When the negress carried the message to the mistress, the latter said, "Take him upstairs till I come." The negress returned to the youth and said to him, "Kindly come upstairs. My mistress will come in a moment." When the opium-smoker heard the youth mounting the stairs, he hurried off and hid in a back room on the upper storey. The youth mounted and, after a minute or so had elapsed, the opium-smoker saw a finely-dressed and bejewelled lady come up the stairs. The two entered a room and began to embrace and kiss. The opium-smoker who was peeping through the door saw all this.

While they were thus engaged the husband of the lady arrived. The negress, who was on the watch to warn her mistress of intruders, ran up and said, "Mistress! Mercy on us, the master has come!" The lady rose in agitation and said to her lover, "Dear, go into that back room and hide." When the opium-smoker heard this, he hastily got into one of two large jars that were there.³ Then the lover came in, got into the other jar and hid. The husband came upstairs. "Wife!" said he, "what are you doing here?" She said, "I'm sweeping and cleaning. What can I do?—this girl does not do her work thoroughly." The girl said, "Ah master! you little know all what my mistress does and the anxiety she suffers." The husband said, "I have brought a quantity of flour; store it in these jars here." The lady answered, "This jar is broken; a mouse too died in it a few days ago.⁴ Put the flour in that other jar." (The lady knew in which jar her lover was concealed.)

The lady and the girl then brought the bags of flour to the other jar and poured

¹ Opium-smokers are short-winded.

² "What ashes shall I pour on my head?"

³ The story-teller substitutes "such and such" for the names given by the youth.

⁴ The *patin* would be the natural place for such jars.

⁵ It would therefore be *naïf* "unclean" and unfit for use, and being earthenware it could not be purified.

them into it. The opium-fellow, with his hand over his mouth and nostrils, kept pressing the flour down under him : as fast as the women poured in the flour he trampled it down. All of a sudden the jar burst, and the ill-starred opium-smoker fell out smothered in white flour. At first they thought he was a *jinn*. All were startled. The husband said, "Unmannerly fellow! Whence came you hither and what do you want?" The fellow said, "I came in company with my master." "Which particular dog happens to be your master?" "He is in that jar." Now the lady begins to stare. Her husband lifted a pick and banged it in the middle of the jar. Out came another buck-man. The husband said, "Dash, dash, dash!" Now where have *you* come from?" The lover chap said, "I lost my way and came into the house. I thought someone would guide me. You arrived behind me, so through fear I came here for shelter." The husband and lover gripped each other by the throat and hair, and began to bang and belabour each other with all their might. In the midst of the confusion off went our opium-smoker. Outside he shook off the flour. "Oh God!" said he, "to-day thou hast given me a strange portion for daily bread." He was just going to cross over the street when he sniffed the savour of sweet cakes. Hunger overcame him and he said to himself, "Come, let me enter this house. If I get a beating I don't care a curse; I shall at least get something to eat." He entered. He saw a woman sitting there with a youth by her side, and she was at the same time kissing and cuddling and baking bread. The woman's lover exclaimed, "Ass of a fellow! dost thou enter people's houses without permission? Be off, or I'll break your head." Whilst he was speaking the woman's husband entered saying, "Oh yes, how nice! People are all saying my wife is a light-skirt. I did not believe them. Now I have proof. Oh you shrew! pray, for whom are you baking cakes? Now I know you have lovers." The woman answered, "It's for these poor strangers³ just arrived. They have no acquaintances in this city."

The eyes of the opium-smoker had been fastened on the cakes, and he was anxious to get hold of them and go off. He said to the husband, "Man! you have a rare and noble wife. May you never lose her." Saying this he began to gather up the cakes. By a gesture the woman asked him where he was carrying them. He signalled back, "Keep silence! I'll keep them with me till your husband goes away." Carrying the cakes in his arms he very slowly backed away till he reached the door, when he made off. He hastened to his companions and said, "Hie, you rascals!² I have endured many dangers to get these cakes. To-morrow it is the turn of Thin-beard." The latter replied, "Very well; to-night let me rest, to-morrow I'll tell you what trick I'll play."

Thin-beard rose early and said to his friend, "Take me to the *Takht-i-Fulād*, lay me down in a bier, and draw a sheet over my face. Do one of you sit at my head and one at my feet, and cease not slapping your heads and faces and wailing, 'Alas my poor

The Thin-beard's or Kusa's Trick.

¹ *Fulān fulān shuda*, lit. "You who have become so and so": a polite substitute for a filthy torrent of abuse.¹

² To help strangers is a meritorious act.

³ *Nā-najīb*, lit. "ignoble." A father will say to his small son, *Āy nā-najīb chi shaiṭanat mi-kuni*, "What mischief are you up to, naughty boy?"

father ! Alas my poor father ! ' ' Every passer-by will certainly contribute something." The companions acted as instructed, and in no long time a good sum of money was collected. By chance a Government official happened to be passing by. Looking attentively he heard¹ the dead man in the bier demanding an account and saying to his comrades, "Oh, you sons of dogs ! How much have you collected ?" The official said to himself, "Oh earners of iniquity !² No man am I if I do not put you alive into the grave." He then came opposite the bier and said, "I am appointed by the Government to wash, shroud and bury with my own hands every stranger that happens to die here." Then turning to his men he said, "Boys ! take the bier on your shoulders." To the entreaties and supplications of Scald-head and Opium-smoker, who represented that they had collected sufficient money and would themselves bury the body, and who besought him not to trouble himself, the official turned a deaf ear. He had the bier lifted and carried to the dead-house³ and there he dismissed his men. He then took out the corpse and laid it on the washing plank. While washing it he gave it several blows on the ribs with his fist : "Bastard !"⁴ said he, "what sort of a corpse are you, asking an account ?" Thump him as he would the corpse put up with it all, and uttered not a sound. Scald-head and Opium-smoker now arrived and came to the door of the washing-house, entreating and supplicating him saying, "Oh sir ! What art thou doing with our dead ? We will ourselves attend to his obsequies." The official turned round to shut the door on them, when Thin-beard, seeing his back turned, stretched out a hand, seized a handful of the *halvā*,⁵ crammed it in his mouth and gulped it down. The official seeing the corpse had eaten some *halvā* exclaimed, "All right, you spawn of Satan ! I know how to deal with you." He then seized him and ducked him in the tank in which the corpses are washed. Thin-beard took the opportunity to swallow a mouthful or two of water,⁶ and again gave himself up to shamming dead. The official saw that things were difficult. He seized him, struck him, kicked him in the ribs, exclaiming, "Son of a wanton mother !⁷ A rare corpse are you ! I know you ate the *halvā*, and swallowed some water." By this time it had become dark, and the official having dismissed all his attendants is at a loss what to do. Suddenly he hears the *whis whis* of whispering outside.⁸ He gave ear and heard some one say, "Let us go into the dead-house : it is quiet there and we can there divide our loot without interruption." It became clear that they were a band of robbers¹⁰ that had attacked and robbed a caravan. In fear of his life, the Government official dashed into the bier and

¹ *Maḡlūm* does not mean "ill-used" : *in asp maḡlūm ast* (m.c.) "this horse is quiet."

² *Did* "saw."

³ *Ḥarām luqma* or *ḥarām tūsha* or *ḥarām khwār* according to some means, "one who subsists by unlawful means" ; according to others, "one to whom it is unlawful to give food" ; a third interpretation is, "one born of a father who earns his living by unlawful means."

⁴ *Murda-khāna* vulg. for *ghassāl-khāna*.

⁵ "Son of an impotent father" and hence "bastard."

⁶ *Vide* page 402, note 7.

⁷ *Halvā* produces thirst.

⁸ The implication being that he is not the son of his father.

⁹ *I.e.*, outside the wall of the dead-house.

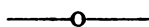
¹⁰ The robbers would be a band of villagers or city-folk who, by day, would be engaged in peaceful occupations.

lay down close by Thin-beard.¹ The thieves entered, and seeing two corpses pushed them aside and sat down. A sword happened to be part of the loot. One of the thieves said, "This falls to my share." Another said, "No; whoever can cut this corpse in two with one blow will have a right to the sword." A third got up, rolled up his sleeves and said, "I'm the man for this job; I'll cut *both* in two with one blow."

The official now whispered to Thin-beard, who was lying close to the bier, "Hie comrade! You'll be killed yourself and you'll get me killed: do something." Suddenly Thin-beard rose from the washing plank clapping his hands, and shouted out, "Oh ye dead! rise and seize the living!" The official sprang up from the bier and cried out, "Seize them, strangle them!" When the thieves saw the dead rise they left their loot and fled.

Afterwards the thieves consulted together deciding that the dead would not carry off the booty and that some one ought to go and see what had happened. One came forward and said that he would go and see whether the dead had departed or not. Thin-beard looked out and saw one of the thieves approaching: he went and hid behind the door. As soon as the thief put his head inside to see whether the dead had gone or not, Thin-beard snatched off the thief's cap, saying to one of the dead, "This is your farthing share."² The thief ran off and returned to his comrades and said, "Friends! there are so many 'deaders' there, that of our loot the share of each amounts to only a farthing. One had not got his share, so my cap was taken to make it up." The thieves all vanished.

In the morning Thin-beard said to the officer, "Come, let us be friends and divide the spoil." Thin-beard took his share, and went to his companions and related what had happened.—And now good-bye, my tale is done.



III.

THE SHIRAZ SWINDLE.

There were two companions who came to Iṣfahān to perpetrate some paying swindle and they were citizens of Shiraz.³ Each of them had three hundred *tūmāns* in cash. One of them with his money came to the shop-door of a certain cloth-seller and struck up an acquaintance with him. They entered into conversation. The cloth-seller said to his shop assistant, "Walk this gentleman's horse about." The man took the horse and the money, and disappeared. In a short time the master of the man that had taken away the horse and money, made some excuse and shut up his shop and went his way. The new-comer was left where he was, lost and bewildered. Suddenly he spied a woman with a bundle on her head coming out of the bath. She addressed him and said, "Carry

¹ The *kūsa* would be on the low washing-table, and the bier would be on the ground.

² Vide page 403, note 2.

³ Vide page 403, note 4.

this bundle for me to my house." Now this woman was the wife of the owner of the shop. The two quickly reached the woman's house. There they spread a feast.¹ They were thus engaged when the shop-keeper came and knocked at the door. They skipped apart and the woman quickly rolled the man up in some matting and put him in an adjoining room. The owner entered and came into the guest-chamber. He saw that his wife looked disturbed and said, "What has happened to you?" "Nothing," she said, "I'm just worried about house matters." The man smoked and went out. The stranger then came out of the matting and made up for deferred enjoyment. It was settled that the woman should give him a hundred *tūmāns* and a suit of fine clothes. The man went off and at last found his way to the shop of the cloth merchant, and greeted him and said, "You took my money; well, God has given me money. I have arranged to go every day and visit such and such a woman who lives in such and such a quarter and get a hundred *tūmāns* and a suit of clothes." The merchant said, "Oh you! if you go to-morrow, will you take me too?" The man replied, "Yes, certainly I will; I'm no niggard." The next day arrived. The man came and passed by the shop door of the cloth-seller and said, "Come along; get up and let us go there." Saying this, he went on ahead. By the time the merchant had closed his shop, the lover of the woman had reached her house. Just as he was greeting her, the owner arrived and knocked. Again the woman rolled her lover up in the bedding. The husband came in, but though he searched everywhere he failed to find his wife's lover. Much disturbed he went out of the house. The lover came out of the bedding and had a good time. Again the woman gave her lover a hundred *tūmāns* and sent him away. The man came to the shop and said to the cloth-seller, "Why did you stay away? I went to the house of the lady. Her cuckold of a husband came but did not see me there." The cloth-seller adjured him saying, "You must swear to take me with you to-morrow when you go." To-morrow came. The man came near the shop, and made a sign for the shop-keeper to get up and accompany him. Having done this he went on ahead. He entered the house and saw that his mistress had just come out of the tank.² While they were conjugating the verb *amo*, *amas*, the husband arrived and banged the knocker on the door.³ The woman jumped up and rolling and pushing her lover crammed him into the milksafe and hauled it up.⁴ Her husband entered. The woman got him to sit down exactly underneath the milksafe and then sat by his side. She saw that part of the person of her lover was visible from underneath the milksafe and wished to make him conceal himself better, so she took up a tambourine from the niche (shelf) and began to sing this song to her husband:— * * * * *⁵ Accordingly the man began to move, when the cord of the safe snapped and down he came on the husband's head. The woman jumped up in great concern and closed her husband's eyes with kisses and fondlings, while her lover gently crawled

¹ *Majlis chidan*; there is always an idea of wine-drinking in such expressions.

² *i e.*, the tank with a fountain found in the courtyard of most Persian houses.

³ The street doors of many Persian houses have knockers.

⁴ The milksafe is suspended from a hook in the ceiling and pulled up, by a cord, out of the reach of cats.

⁵ These lines are nonsense.

away and hid in an adjoining room. There he remained till the husband went out. The man then went to the husband's shop and narrated all the details of his adventure. The cloth-seller said, "Oh you! I adjure thee by thy manly moustaches¹ to take me with you when you go to-morrow, so that I too may see the fun." The man said, "Certainly, I agree." The next morning he came to the shop and said, "Get up, let us go." Saying this he went on ahead and left the cloth merchant to follow. The lover knocked and entered the house. The woman had now spent all the money she had, so she said to her lover, "You must to-day go into this tank² and I will cover your head with a gourd.³ I have made some *changāl*⁴ and I and my husband will eat this together. We will make bets and throw the stones at the gourd." The man stripped and concealed himself in the water. The husband arrived and knocked at the door. The woman opened and together they entered.⁵ The woman then placed the *changāl* in front of her husband and invited him to eat, displaying a thousand feminine airs and graces. She lifted up a date stone and looking at the gourd said, "I'll shoot at that. If I hit it, I'll win ten *tūmāns* from you." The man said, "No, I will shoot." The woman said, "Certainly; but if you do not hit, you'll lose, so look out." The cloth-seller put the stone in his finger⁶ and shot. He missed, for the lover could see from inside the gourd, and moved his head aside, so that the stone missed. The husband had three or four shots and the lover made them all miss.

Having lost forty *tūmāns* he left in disgust and went to his shop. The man, the stranger, again went to the shop door of the cloth-seller and said, "I congratulate you.⁷ I have finished my business for I have received a sum equal to the value of the horse and the cash I lost with it. What a fool of a man is that husband; he is more foolish than his wife."⁸ The cloth-seller said, "Relate all this before a witness and I will pay you." (You must know that the wife of the cloth-seller was the sister of the *Mujtahid*⁹ of that district.) The man replied, "Why not?" The cloth-seller invited all the learned men and divines, and the local gentry, to meet in the house of a neighbour, and he included in the invitation the *Mujtahid* who was his brother-in-law, and said to his wife's lover, "Now relate it all." The stranger began to tell the tale. Some one went to the woman and told her that such and such a man was in the house of such and such a neighbour, relating a story about her. The woman put on her *chādar* and went on the roof and watched the proceedings through a small sky-light. She recognized her lover and saw that he was telling all that had happened and had reached the point where her husband was shooting at the gourd. She had a small mirror in her breast.

¹ A common oath amongst the lower orders.

The water was probably very green and opaque.

³ Perhaps an empty gourd used as a receptacle for rice, etc.

⁴ Vide page 404, note 11.

⁵ i.e., entered the *ḡālūr* which would be open to the courtyard and would overlook the tank.

⁶ He would place it on the tip of the middle finger of one hand: the finger would then be used as a spring, being pulled back by the other hand and then released suddenly.

⁷ Said ironically.

⁸ Women are supposed to be deficient in sense.

⁹ *Mujtahid*, a divine of high rank.

She took it out and held it to the sun and cast the reflection on to the face of her lover. He looked up and saw the woman scratching her face.¹ The lover understood the signal and added these words—"When suddenly I awoke out of my dream." Those present said to him, "Did all these things happen to you in a dream?" The man said, "Certainly. Do such things happen in real life?"² The assembly got up and thrashed the cloth-seller. "Effeminate creature!" said they, "Why did you tell these lies? Why did you make these false and silly charges against your wife?" An order was issued for the cloth-seller to be impaled,³ and after the legal period of four months and ten days⁴ the woman was married to the stranger, and he had by her, in a few years, five children—two girls and three boys. And now my tale is told.

—o—

IV.

STORY OF MUHAMMAD JA'FAR.

Once upon a time there was a servant. One day his master sent him to a distant village to collect certain dues. Before he reached his destination the sky became overcast; night and a snow-storm overtook him. He was lost in the midst of the desert and knew not what to do, when suddenly the notes of a cornet struck on his ear coming somewhere from his right.

He turned and went in the direction of the sound when the rolling of a hand-drum also reached him, and a few steps further on, the outline of a fort loomed in view. The snow fell thicker, and he had lost all trace of his whereabouts. He went to the gate, pulled his horse through it, and found himself in a street; a few steps further on, he came to a great door. He pushed open the door and pulled in the horse after him. Searching in his pocket he produced his pipe and tobacco pouch, and striking a match saw by its light that he was in a large outhouse containing mangers and a store of chopped straw. Thanking God that his horse would not go hungry, he tied it up to a manger and cast before it a quantity of straw. "If," said he to himself, "I go in search of a dinner, some one is certain to come and steal the bit and stirrups. Well, I shan't die of hunger in *one* night." So saying he mounted the platform of the outhouse, shook his felt to remove the snow, covered himself with it, and putting the horse's nose-bag under his head, fell asleep. A little later he became aware that some one, a woman, had put her head inside the door and had called "Muham Ja'far" three times. Said he to himself, "Muham Ja'far must be the husband, or the brother, or the son of this woman. Certainly she has brought some *pilo*⁵ or something of the kind to give him secretly.

¹ *Vide* page 405, note 3.

² *i.e.*, 'you had not courage to speak the truth but fabricated these lies to get a divorce.'

³ The punishment for *qazf*, or falsely accusing a married woman of adultery, is 80 stripes.

⁴ *Vide* page 405, note 4.

⁵ *Pilo* is rice cooked with butter, meat and spices: *Chulo* is rice only, cooked with butter.

I'd better answer her and get hold of the eatables." Accordingly he called out, "Yes." The woman came forward, mounted the platform and putting her arm around the man's neck said, "May I be thy sacrifice! Hast thou brought the shoes and the chintz?" The man was at a loss what to say. He thought that if he said "No" the woman might not give him the food. He therefore answered, "Yes; I've brought them; they are at home; in the morning I'll give them to you." When the man rose she said to him, "Muham Ja'far! I adjure thee to give me the shoes early as I want to wear them at the wedding." The man replied, "Lady, excuse me; I'm not Muham Ja'far. I am Hāji Husain of Isfahān." The woman exclaimed, "I'll play hell with you," and, putting both hands on the stable door, she shrieked out "Thieves! thieves!" three times. People with sticks in their hand came hurriedly towards the stable from the house where the festivities¹ were taking place, and the man saw that if they caught him it would be all up with him. Suddenly with both hands he gave the woman a push and sent her flying into the garden on to the soft snow, and escaping outside made for the gateway of the fort. The gate was locked. He was in fear of his life; suddenly he espied some steps in a corner of the covered gateway. He mounted the steps and found himself in an upper room. Sitting down in a corner he watched the door of the stable below. He saw lights brought. "Woman," said the crowd that had collected, "where is the thief? There's no thief here at all." "What answer," he wondered, "will the woman give?" She said, "I was just crossing over when I heard a noise coming from the stable and thought it was a thief." They said, "It must have been this horse you heard. It evidently belongs to some gentleman. He has tied it up here and gone inside to join the wedding party." They then went about their business. The man thought he had better remain quiet where he was till they had scattered, and that he would then go and lie down by the side of his horse, and mount it at day-break and go off. He was still thinking, when the sound of foot-steps on the stairs reached him, and for fear lest it was some one still looking for him, he hid in a corner. A woman put her head in at the door and called out gently, "Muham Ja'far! Muham Ja'far!" three times. He guessed it was the same woman and replied, "Yes." The woman then came forward and putting her arm round the man's neck said, "May I be your sacrifice! You were *here* and I had nearly been the cause of a murder out there." The man said, "Yes." The woman said, "Come, tell me, have you brought me the shoes and the chintz?" The man recollecting what had happened in the stable said, "I've brought them and I've had the shoes tipped—but they are at home; they are not here with me." The woman said, "Why didn't you bring them with you?" The man answered, "I thought perhaps I mightn't see you, so I left them at home. I'll bring them in the morning." When the man got up, the woman said, "Muham Ja'far, I adjure thee to give me the shoes early that I may wear them at the wedding." The man replied, "Lady! excuse me; in the stable just now I humbly represented that I wasn't Muham Ja'far but Hāji Husain of Isfahān come to collect revenue. I lost my way and so came here.

¹ Vide note 8, page 405.

Kindly excuse me." The woman exclaimed, "This time I *will* play the devil with you and you won't forget it. I shan't let you escape." She went to the top of the steps and began to shriek "Thieves! thieves!" without stopping, till old and young with sticks and staves in their hands made for the gateway.

In fear of his life, the man jumped from the wall and found himself in a street. He went on till he came to the door of a house. On putting his hand to the door it opened. He entered calling out, "Master of the house!" but no one answered. He saw a door opposite him, and there appeared to be a light in the room. He went to this door and called out, "Oh owner of the room! Oh brother! Oh mother! Oh sister! Oh uncle; Oh Pilgrim of Karbalā! Oh Pilgrim of Meshed!" but the more he shouted the less answer he got. Consequently he opened the door. Inside the room he saw a very large *kursī*¹ with a quilt over it and a lamp burning on the top. The man cast his felt into a corner and went for the warmth underneath the quilt. In about a quarter of an hour he felt very hungry, so he got up and wandered about till he found some bread which he tried to eat. Dry bread not being palatable, he again got up and wandered round till he found some butter. He sat down under the quilt and ate the bread and butter. Feeling inclined for a smoke he found a *qalyān*. After smoking he laid the *qalyān* aside, closed the door, extinguished the light and went to sleep. In a little while a woman burst open the door in a rage and entered muttering and blaming herself. "A curse on my father," she said, "if I ever give my heart to the men of these times! From sun-down till now I've wandered about in the snow, all for nothing." Suddenly she tripped and fell on the man. Feeling his features with her hand in the dark, she exclaimed, "Muḥam Ja'far! you here while I've been looking for you inside the fort since sunset?" The man said, "Yes; I went to the wedding but didn't see you there. As I knew your house I came here and slept, knowing that sooner or later you must return. I was asleep till this moment." Without lighting the lamp she came and lay down under the *kursī*. The man had eaten his fill, and smoked, and become warmed through under the *kursī*. He was refreshed. He then looked at the lattice and saw it was getting light. Said he to himself, "As soon as the dawn breaks this woman will discover me and entangle me in a difficulty. I'd better be off now." As soon as he got up to go, the woman seized his skirt and began to adjure him saying, "Muḥam Ja'far, bring me the shoes this very instant." The man burst out laughing and said, "Lady! did I not in the stable say I was not Muḥam Ja'far, but Hājī Ḥusain of Iṣfahān? You didn't believe me; you followed me into the upper room. There, too, I told you I was not Muḥam Ja'far. Again you refused to believe me. Now I swear by God I am *not* Muḥam Ja'far, but Hājī Ḥusain of Iṣfahān."

When the woman heard this she said, "I adjure thee by God! Art thou a *jinn* or art thou a fairy² that wherever I go I find thee?"

The man said, "Woman, first you tell me who you are, and who Muḥam Ja'far is?"

¹ *Kursī*, vide note 5, page 407.

² Vide note 15, page 407.

The woman said, "Muḥam Ja'far is the son of the *Kat-khudā* of this village, and for two years he has been in love with me, but union has not been possible. To-day there was a wedding in the fort. When he was starting for the city to buy the necessities for the wedding I told him that, if he would bring me six yards of chintz for a petticoat and a pair of green shagreen shoes, and give them to me that night, I would accede to his wishes." At sunset he returned from the city and showed me the shoes and the cloth, telling me that he would give them to me in the evening and attain his desire. I was wandering about in search of him when I lighted upon you—and this house, too, is my own, and since evening up till now I've searched in vain for Muḥam Ja'far. Now tell me and let me know who you are."

The man said, "I am Hājī Ḥusain of Isfahān and I was on my way to the tent-folk of Haidar 'Alī Khān's tribe to gather revenue, when night fell, and I was overtaken by a snow-storm, and lost my way. So I entered the fort and there I happened to meet you."

The woman said, "I am a respectable woman. For the sake of God, don't tell."

The man said, "If you will give me rations for the road I will say nothing."

The woman went and fetched some bread and butter and gave it to the man. She then went and brought his horse, and the man mounted and went about his business—and now good-bye; my tale is told. —o—

V.

THE STORY OF THE HĀJĪ OF KHWĀBJĀN: OR, WHO SPEAKS FIRST?

There was a Hājī of Khwābjān. One day, entering his house, he saw his wife busy about something and said to her, "Wife, get up and water the sheep." She answered, "Are you blind? Can't you see I'm sewing?" The man lost his temper and threw a stick he had in his hand in her direction. The woman got up and seizing a snow-shovel heaved it towards the man. "Man!" said she, "sit down; let the first of us that speaks go and water the sheep." They both sat down. The woman began to feel bored and upset by the enforced silence; so she said to herself, "I'll just get up and go and visit a neighbour, and after a chat I'll come back and try and entice the husband into speaking." She put on her head-dress and passed in front of the man, hoping that he would ask her where she was going; but the man said nothing. The woman went off to a neighbour.

The man, left alone, felt lonely. So he got up and sat in the doorway looking into the street. Presently a man passed by and greeted him. He replied by a sign only, lest his wife might overhear. Another passed and greeted him. He answered in a whisper for fear lest his wife should be behind the door, or on the top of the roof, and overhear him. Next came a barber and he put his mirror into the Hājī's hand.¹ The Hājī looked in the glass and returned it to the barber. The barber said, "Shall I shave your head?" The Hājī said nothing for fear lest his wife should overhear him. The barber, taking silence for consent, tucked his sheet round the man's neck. The man thought, "If I

¹ Vide note 23, page 408.

tell him to remove this sheet as I do not want my head shaved, my wife may overhear and send me to water the sheep. I'd better hold my tongue." The barber shaved the Hājī's head and then took out his scissors to trim his beard. Two men began to quarrel in a corner away from the doorway, and the barber's attention was distracted: his scissors and hands worked mechanically while his attention was absorbed in the dispute. When he again turned his attention to his work, he saw that he had quite clipped off one side of the Hājī's beard. He saw it was impossible to lengthen the shortened hairs by pulling at them with the tweezers, so he just snipped off the other side. He saw that the Hājī was completely disfigured but that he still didn't talk. The barber then applied water ¹ to the beard and shaved him clean. Next he took up a bit of charcoal, rubbed it on the brick bench to give it a point, and planted three beauty patches ² on the Hājī's face and handed him the mirror. The Hājī looked at himself in the glass and saw that the barber had done his job. He said to himself, "If I move heaven and earth, ³ my beard won't be restored; and if I talk with this barber my wife may be hidden in a corner and overhear me, and order me to go and water the sheep. I'd better say nothing." Accordingly he returned the mirror to the barber. ⁴ The barber said, "Pay me." He got no answer. He then said to himself, "Certainly this man is dumb; he has no tongue: I'll go into the house and tell his wife I've shaved her man and get my pay." He entered and called out, "Owner of the house," ⁵ but got no answer. He entered the room and looked round and saw about five hundred *tūmāns* worth of jewellery hanging on a peg. "I cannot do better," he said, "than take this and be off." So he took up the things and poured them into his barber's sheet and went out again by the door. The Hājī thinking the barber had firewood or something of the sort in the sheet, said nothing, for he feared his wife might be in hiding and might overhear and cry out, "You spoke first; go off and water the sheep." As soon as the barber had departed, the wife returned from her neighbour's house and saw (as she imagined) a woman in man's apparel sitting in the doorway. Drawing near she recognised her own husband, beardless and bearing three beauty moles on his face. She fell a-laughing and exclaimed, "Husband, who has put you in this guise?" The man sprang up laughing, and began to skip and clap his hands, and exclaimed, "You spoke first; go and water the sheep." The woman saw her husband was busy clapping his hands and that he paid no attention to her. So she went into the house and entered the room, and saw that her jewellery had gone. With pale face and streaming eyes she ran to her husband and said, "Oh husband! I'll water the sheep but tell me who has carried off the jewellery?" He answered, "When you went out I came and sat myself in the doorway. A barber came and made me like this. He went into the house: he has carried off your jewellery. I thought he was carrying off bits of wood

¹ *Vide* note 6, page 409.

² Ladies manufacture these patches from the soot of olive or castor oil, and then apply them with a bodkin.

³ *Lit.* "If I stitch the earth and the sky."

⁴ Returning the mirror is the customary sign that operations are finished and that the customer has no improvement to suggest.

⁵ A usual cry to inform any inmate that someone is at the door. The barber of course knew that the owner was the man outside.

and said nothing for fear lest you might be somewhere and overhear me and tell me to go and water the sheep." The woman burst out crying and hurried off after the barber, and tracked him as far as the city gate. Let us leave the woman at the gate while I tell you a few words about the barber.

The barber chap¹ thought to himself, "As I have carried off the things I had better not remain in the district, otherwise I will be taken and imprisoned. To avoid this I'll go to Tehran. I'll sell the jewellery, take a wife and start a little business for myself in Tehran." He started off and walked till he arrived at a tea stall.² There he sat down to smoke and refresh himself. The woman then came along and saw the barber chap seated at the stall, smoking. She said to herself, "If I merely take back my property and return, I shall exhibit no smartness or skill. I must play some trick and bring such a misfortune on him that my name shall live in story books." She made a circuit and went and sat down on the roadside on the far side of the stall.

The barber finished smoking and got up and continued on his way. He saw an indistinct outline far ahead of him on the road. The nearer he got to it, the more shape it took, till at last he recognised it as a woman seated by the wayside. The woman greeted the barber. The barber returned the greeting and said, "Sister! what are you doing in this desolate spot?" She said, "Brother! my story is a long one." The barber sat down and said, "Tell me your story."

The woman related, "Know then and be aware that last year a soldier came to Tehran and asked me in marriage from my father. My father gave me to him and the soldier took me off with him to *Khvābjān*. For one year we were man and wife. After one year he departed from this world. He had no father, no mother, no kith, no kin—not a friend, not a relation in the world. Since then, alone and forlorn, I have dwelt in *Khvābjān*. I thought I would return to my native town, Tehran, and so started on foot. When I came as far as this, I felt tired and sat down to rest."

Whilst she was talking she withdrew her veil and the eyes of the barber saw her face. He fell madly in love with her.³ He seized the girl's skirt and twisted it round his hand saying, "Oh girl! know and be aware that I have fallen in love with your beauty. One of three things you must do." He then emptied out the jewellery before her and said, "This belongs to my sister; to-day I quarrelled with her; so I carried off her things to take them with me to Tehran. By trade I am a barber." He also showed her the implements of his trade and said, "Either be my wife and I'll give you this jewellery and a *pālki*⁴ for you to Tehran—this is one alternative: or else repeat the formula and become my adopted sister so that up to Tehran I may see your face:⁵ or get up and let us go to that stage where I'll engage a riding animal for you up to Tehran, and when we get to Tehran you shall return all I have given to you."

The woman out of the knavery and gullery of her nature fell to weeping. "Oh

¹ *Dāllakū*, diminutive for contempt.

² *Vide* page 410, note 3.

³ *Lit.* The 666 veins of the kingdom of his body were wound up: *vide* note 10, page 410.

⁴ *Vide* note 13, page 410.

⁵ *Vide* note 14, page 140.

man," said she, "if you marry me I will be your handmaid, and as long as I live I will be obedient to you. I wish to be your wife."

The barber fellow¹ was delighted. He took the woman with him and they began to journey towards the *kāravānsarā*. They arrived there when the sun set and the air had turned cold. The barber went into the stable and occupied a place. He then took the woman and gave her a place on the top of the platform.

As the woman had become very thirsty she got up and went out of the stable. She went under the gateway of the *kāravānsarā* to the stall of a green-grocer, and bought some *par-i ālū*² and mixing it with water ate a large quantity.

By chance a Turk turned up. As soon as the Turkish fellow³ drew near, the barber cried out, "I have my wife with me: go and take your place on the platform opposite." The Turkish fellow went and got a place on another platform and, sitting down, ate his dinner and being tired fell asleep.

The barber said to the woman, "If to-morrow the *Ākhūnd*⁴ comes to tie the knot for us—tell me your name that I may know what to say." The girl hung her head and began to cry and said, "My father and mother gave me *such* a bad name; I'm ashamed to tell it to you." The barber said, "Tell me, whatever it may be: don't be ashamed." She said, "Man! in childhood I was unable to contain myself and used always to defile my clothes. Consequently I was called *Rīdam Khānum*.⁵ The barber said, "Very well; *Rīdam Khānum* is a sort of name." They then sat together conversing a little. In about quarter of an hour he said, "Get up and let us go to bed." The woman replied, "Well, speak low that the Turk may not hear us." Saying this she slipped away and hid in the dark. The barber called softly, "*Rīdam!*"⁶ A second time he called "*Rīdam!*" A third time he called louder, "Oh *Rīdam!*" The Turk woke up and shouted out, "*Kupek ughlī*, son of a dog! Not here, I won't endure it." The barber became still.

The woman then came forward and whispered to the barber, "Man, why did you call me and awake the Turk? I had merely left the room for a minute." They then began to amuse themselves together till the Turk went to sleep.

Again the woman got up and slipped off and hid in the dark. The barber felt the ground in all directions, but could not find her. So again he called out "*Rīdam Khānum.*" The Turk woke up and threw a stone at the barber and began to curse him, "May the grave of both you and the *Khānum* be burnt! If you are a blind man, get up and I'll guide you outside, and bring you back." Again the barber became silent.

The woman came forward and seizing the barber's skirt whispered, "Oh barber! for the sake of God, don't make such a noise. Do you want us both to be killed? Why do you make such a noise? Get up and spread your '*abā*' and let us go to sleep."

¹ *Dallākū*, dim. for contempt.

² I don't know exactly what *par-i-ālū* is. Her reason for eating this is explained by her subsequent behaviour.

³ *Turka*, dim. for contempt.

⁴ *Ākhūnd* is a lesser *mullā* that performs religious ceremonies but seldom preaches.

⁵ *Rīdam* = cacavi.

As soon as the barber got up, the woman said to him, "I'm just going out for a little ; I'll return in a moment."

She went to the bedside of the Turk and lifted up his big hat, his long boots and his sword and carried them outside. After defiling them she returned the articles to the Turk's bedside and went to the barber and engaged him in amorous play. Suddenly she slipped away and hid.

The barber began to call out, time after time, "Rīdam Khānum, may I be thy sacrifice ! Where hast thou gone ?" The Turk, awakened for the third time that evening, thoroughly lost his temper. He jumped up, seized his *kulāh* and found it filthy. He put on his long boots and found them filthy. He seized his sword and found the handle had been defiled. In a passion he ran to the platform where the barber was and with a blow severed the man's neck.

The woman leapt down into the middle of the stable and seizing the barber's head began to press it to her bosom and weep false tears, sobbing out in feigned grief, "My brother ! my brother !" All the people in the *kāravānsarā*, young and old, lit their lamps and crowded into the middle of the stable. They saw a woman weeping copiously. "Oh woman," said they, "what has happened to you ?" "My brother was sick," she said, "and he could not contain himself till he got outside * * * * so this Turk killed him." The people attacked the Turk and seized and bound him and kept him till the morning.

In the morning they brought the Turk. In his saddle bags were two hundred *tūmāns* which they gave, with the horse, to the woman as blood-money.¹ She then went and brought six yards of longcloth and consigned the body of the barber to the earth. Taking the barber's belongings and her own jewellery she put them in saddle-bags and put the saddle bags on the horse and mounted and began to journey to Khwābjān.

When she arrived she saw Hājī still sitting and saying, "You spoke first. Come, go and water the sheep." The woman came, drew a bucket of water and gave it to the sheep. Then turning to her husband she said, "Oh husband ! all for the sake of one bucket of water you have lost your beard and the barber has been killed, and I have got a horse and two hundred *tūmāns* together with the goods of the barber."—And now farewell, my tale is told.

¹ Blood-money for a free Muslim (man) is 10,000 dirhams of silver or 1,000 dinārs of gold.

I.

حکایت 'یاد است' ۱

در بندر عباس تاجری بود بسیار دانا * پسری داشت خواجه ابراهیم نام، جوان جاهل^۲، پُر شهوت * کذابی در باب حیل زنان عباسی ترتیب داده بود؛ میخواست بران بیافزاید تا مکمل شود لهذا روزی به پدر گفت "ای پدر! میخواهم سمت کرمون^۳ بروم و سیاحتی بنمایم" * پدر باو گفت که "ای فرزند! زنهای دارد کرمون که زرده تخم را از میان سفیده میزنند" * پسر گفت "ای پدر! خاطر جمع باش * تدارکم بگیر تا بروم" * پدر تدارک پسرش را گرفت * چهار نفر تاجر کامل حاضر بودند؛ دست پسرش را بدست آنها گذارد * و بآنها سپرد که "از پسر من مفکک نشوید، علی الخصوص در شهر کرمون^۴ که زنهای پُر مکر دارد" * آنها گفتند "خاطر جمع باشید" * بار و متاع خود را گرفتند و از عباسی بیرون آمدند تا بعد از چند روز بشهر کرمون رسیدند * خواجه ابراهیم در سفر هر کجا میخواست برود باطلاع تاجر میرفت؛ نمیگذاشتند تنها برود * بار و متاع را به کاروانسرا ریختند و رفتند حموم^۵ * آنها را در حموم داشته باشید و چند کلمه بشنوید از زن خواجه سعید تاجر *

شب در خانه با شوهر شوم^۶ میخورم، جناغی از روی قاب طعام برداشت و رویش را بشوهر کرده گفت "جناغ^۷ میشکنیم سر دل بخواه^۸؟" شوهر قبول کرد و شب جناغ شکستند *

صبح شوهر برخاست و رفت رو بجگر^۹ خود * زن نگاه به پاشنه پای^{۱۰} خود کرده هزار مکر مادی بیادش آمد و با خود گفت "امروز باید جناغ را از شوهر خودم به برم" * چادر مکاری بر سر کرد، از در خانه بیرون آمد، وارد بازار شد * از قضا گذارش بدر حمام افتاد، در وقتیکه خواجه ابراهیم با تاجر از حمام بیرون می آمد * از بشرة اش فهمید که این جوان سفت زن^{۱۱} خوبیست * زن گوشه چشم را به خواجه ابراهیم نمود * خواجه ابراهیم تا چشمش به زن افتاد عیان اختیار از دستش رفت * از نظر تاجر خود را در برده پشت سر ضعیفه بنا کرد به آمدن * ضعیفه رسید بدر خانه خود، داخل خانه گردید * خواجه ابراهیم پشت در خانه ایستاد * چون بهانه ندارد که داخل خانه شود، آمد لب جوب آب نشست و کتاب خود را از زیر بغل در آورده باز کرد و بنا کرد بخواندن * ضعیفه آمد روی پشت بوم^{۱۲}؛ چشمش افتاد بخواجه ابراهیم : دید همان جوانی که بر در حموم دیده بود نشسته است * از روی پشت بوم صدا زد که "ای جوان! این کتاب چیست که در دست داری؟" خواجه ابراهیم گفت که "این کتاب مکر زنون^{۱۳} است که من نوشته ام" * ضعیفه گفت "اوی برخیز بیا تا من مکر زنون بیشتر از کتاب بتو بنمایم و بیاموزم" *

1 *Yād ast* or *janāgh shikastan*; vide note 3, page 2.

2 *Jāhil* = inexperienced and hence young.

3 *Kirmān*.

4 Or *guzāsh*. The action would probably be accompanied by the words "*Pisaram rā bi-shumā sipurdam va shumā rā bi-Khudā*."

5 *Hamman*.

6 *Shām*.

7 *Fanāgh*, "merry thought," vide note 3, page 376.

8 *Sar* is here a preposition: *dil bi-khupāh*, "anything you like," i.e., the forfeit to be fixed by the winner.

9 *Hujra*, i.e., his office or shop in the *kāravān-sarā*.

10 The deceit of women lies hidden in their heels. By studying her heel the lady has an inspiration.

11 سفت زن اصطلاح پست است بمعنی شدید النکاح

12 *Bām*.

13 *Zanān*.

خواجه ابراهیم از خدا میخواست¹ * وارد خانه شد * آمد توی تالار² * نشست * ضعیفه برخاست مجلسی از برای پسر آراست³ و نشست با او، و بشراب خوردن مشغول شد * خواجه ابراهیم دو بیتنی خواند و جامی سر⁴ کشید * دست بگردن ضعیفه در آورد * چند بوسه از صورت⁵ زن برداشت * در این بین صدائی⁶ از در خانه بلند شد * ضعیفه از توی تالار صدا زد که "کیست کوبنده در"؟ شوهر فریاد زد "برخیز در را کن" * تا صدای شوهر بلند شد خواجه ابراهیم به زن گفت "کیست پشت در"؟ زن گفت "شوهرم" * رنگ از رخسار خواجه ابراهیم پرید : در دستي دامن زنرا گرفت و گفت که "من دخیل تو هستم، من غریبم ! اگر شوهرت مرا به بینه بقتل میرساند * یکجائی مرا قایم کن"⁷ * زن برخاست * در صندوقی را واز کرد * بقچهای رختیکه در صندوق داشت در آورد * و گفت "ای جوان ! بر خیز، برو میان صندوق * شوهر من می آید نه از میخورد و میرود * دوباره ترا بیرون می آورم" * خواجه ابراهیم از ترس جان خود برخاست * رفت میان صندوق * زن در صندوق را بست و قفل زد و آمد، در خانه را باز کرد *

شوهر وارد خانه شد * دید زن مجلس آراسته است و لباس خود را تغییر داده * پرسید "ای زن ! مجلس برای که ترتیب دادی؟" * گفت "ای مرد ! مهمان داشتم" * گفت "مهمان تو که بود؟ زن گفت "صبح رفتم در بازار، جوانی دیدم بسیار پاکیزه، گوشه روی خود را باو نشان دادم و آمدم در خانه * بعد از ساعتی رفتم روی پشت بوم، دیدم همان جوان لب جو نشسته * او را طلبیدم در خانه * این مجلس را برای او چیدم و چند جام⁸ شراب هم خوردم و چند بوسه هم از روی من برداشت * همچنانیکه دستش به بند شلوارم رسید شما با جلال تمام تشریف آوردید و در را زدید * آن پسر التماس زیاد بمن کرد که 'غریب هستم * یکجائی مرا پنهان کن که شوهرت مرا نه بیند، * من هم گفتم 'اگر در طویله او را قایم کنم فرار میکند' * او را کردم میان این صندوق و در او را قاف⁹ کردم * دیگر شوهر من شما هستید * او را میکشید خود دانید * می بخشید اختیار دارید" * تاجر از غیض صورتش برافروخته شد * داد زد گفت "بر خیز قمه مرا بیار تا سرش را از تن جدا کنم" * ضعیفه قمه را آورد * مقابل مرد گذارد * مرد گفت "کلید صندوق کو"؟ زن دست کرد زیر فرش * و کلید را دست شوهر داد * همچنانیکه کلید را گرفت زن گفت "مرا یاد و شما را فراموش"¹⁰ و بنا کرد بهلنگ¹¹ زدن و رقصیدن * آن تاجر بخیال اینکه زن اینمقدمه را برای بردن جاذغ چیده، کلید را به زمین زد * و عبای خود را بر دوش کشید¹² و سر از خانه بیرون زد * زن دم پنجره دوید * از عقب سر صدا زد "ای دلم چیزی کم از تو قبول نمیکنم" *

زن در صندوق را باز کرد * دید پسر از هوش رفته * او را از میان صندوق بیرون آورد : قدری گلاب بروی او زد و به هوش آورد * بنا کرد دور تالار نگاه کردن : گفت "شوهرت چه شد؟ من هرچه دارم بتو میدهم * مرا ازین خانه زنده بیرون کن" * زن گفت "ای جوان ! مگر ترا چه حال روی داده؟ من صحبت با شوهرم داشتم * تو چرا ترسیدی؟" * جوان گفت "ازین حرفهای تو با شوهرت من از هوش رفتم" * زن گفت این همه حيله بود تا شوهر را از خانه بیرون کنم که با تو بنشینم" * خواجه ابراهیم گفت "ای زن ! چه بتو بدهم که بگذاری که سلامت از خانه بیرون بروم"؟ زن گفت "صد تومان قبض¹³ بنویس، بمن بده، تا ترا سلامت بیرون کنم * بعد من

¹ As *Khudā mi-khāwāst*, "this was just what he was longing for."

² Or *ṭālār*.

³ *Majlis ārāstan*. "to lay the table, set ready a repast with wine."

⁴ *Sar kashidan*, "to drain a glass."

⁵ *Shurat*, "face: " *bnr dāsht* or *sad*.

⁶ *Sadā-i*, i.e., of knocking, not "calling."

⁷ *Qāyīm k.* "to conceal."

⁸ *Chand jān sharāb* or *chand jān-i-sharāb*.

⁹ *Qulaf*, vulg. for *quft*.

¹⁰ Or simply '*yād ast*' is said.

¹¹ "Put on."

¹² *Qabz*, "promissory note."

¹³ *Pilingak* s., m.c. snapping the fingers Persian fashion.

می آیم در حجره، و پول را می سوزم^۱ * خواجه ابراهیم قبول کرد و قبض نوشت، مهر کرد و بدست زن داد و از خانه بیرون آمد * وارد کاروانسرا شد *

رفقا که چشمشان به خواجه ابراهیم افتاد او را مضطرب حال دیدند * یکی از ایشان که بسیار زرنگ بود گفت "خواجه ابراهیم! خیرست؟ کجا رفتی؟ راحت بگو" * خواجه ابراهیم تفصیل را از اول تا آخر برای شان نقل کرد * یکی از رفقاییش گفت "ای خواجه ابراهیم! اگر ضعیفه آمد و قبض را آورد، با او تو هیچ گفتگو نکن، و صد تومون را به او بسپار * اگر من فردا صد تومون را بره^۲ امندی زن با سیصد تومون دیگر نگرفتم، مرد در روزگار نیستم" * درین صحبت بودند که زن وارد کاروانسرا شد * خواجه ابراهیم برخاست، کیسه صد تومونی را بدست زن داد و قبض خود را گرفت * زن خرم و خشنود مراجعت کرد *

فردا صبح که شد، رفیق خواجه ابراهیم گفت "بر خیز و خانه آن زن را بمن نشون^۳ ده" * خواجه ابراهیم با رفیق خود بدر خونه آمدند * خواجه ابراهیم گوشه پنهن^۴ شد * رفیق اش در کوید * کنیزی آمد پشت در * در را که باز کرد دید تاجرست * کنیز گفت "چه میخواهی؟" گفت "بخانم عرض کن تاجرست، عرفی دارد" * کنیز بخانم خود عرض کرد * خانم چادر بسر کرده عقب در آمد * تاجر سلام به زن کرد و گفت "ای زن! وصف جمال شما را دیروز از رفیق خود شنیدم، و این صد تومون را آوردم^۵ که صورت شما را به بینم، و مرخص شوم" * زن صد تومون را گرفت و روی خود را باو نشون داد * تاجر و خواجه ابراهیم به کاروانسرا آمدند *

صد تومون دیگر برداشتند و باز به در آن خانه آمدند؛ دق الباب کردند * زن عقب در آمد و در را باز کرد * تاجر گفت "من همونم که صد تومون دادم؛ روی شما را دیدم * صد تومون دیگر دارم و دو بوسه از روی شما میخواهم" * زن پیش خود خیال کرد "چه مداخلی بهتر ازین است"؟ * صد تومون را گرفت و دو بوسه به تاجر داد * تاجر با خواجه ابراهیم برگشته صد تومون دیگر برداشتند؛ آمدند، دق الباب کردند * زن عقب در آمد * خواجه ابراهیم توی دالون پنهان شد که زن او را نه بیند * تاجر داخل خانه شد و گفت "من همانم که صد تومون دادم، روی شما را دیدم؛ و صد تومون دادم دو بوسه گرفتم * صد تومون دیگر دارم، میدهم و قدری در مالی میکنم * زن گفت "چه ضرر دارد؟ پول را گرفت، داخل اطاق شد، رخت خواب انداخت *

* * * * *

تاجر گفت "نمی شود" که یک مرتبه از توی دالون خواجه ابراهیم فریاد زد که "ای رفیق! چه مداخلی ازین بهتر است؟ اگر تو نمیتوانی بکنی بر خیز تا من کفم، و پولها را گرفته بروم" * تاجر داخل کرد و برخاسته ششصد تومون پول را از زن گرفت و از خانه بیرون آمد * وارد کاروانسرا شدند * این زن لذتی از تاجر یافته صبح دیگر چادر کرد و در کاروانسرا آمد * رفیق خواجه ابراهیم بجا کرد بفحش دادن بآن زن؛ گفت که "پشت خیال کردی که 'من مکارم؟ رفیق مرا در صندوق کردی و صد تومون از او گرفتی که خود را صاحب مکرو حيله بدانی؟ ندانستی که از خودت مکار تری هم هست"؟ * زن فهمید که این کار پسر تاجر بود * برگشت

1 *Mi-sānam*, vulg. for *mi-sitānam*.

2 *Nishān*.

3 *Pinhān*.

4 *Avurdam*, colloq. for *Avurda am*.

بخانه خود * تجار هم بار و متاع گرفته از شهر کرمون بیرون رفته به نزد پدر خواجه ابراهیم رسیدند * تفصیل را عرض کردند * پدر رویش را بغرزد خود کرد و گفت " ای فرزند! بقو نگفتم که در کرمون زن مکار بسنار است؟ تو قبول نکردی * اگر رفقاء همراه تو نبودند، یا در میان صندوق مرده بودی و یا مایه خود را تمام کرده بودی * پس پسر فهمید که از مکر زنان مرد هرچه عاقل باشد باز هم ناشیست * بیدماغ شده کتاب را شست و انداخت دور — و السلام نامه تمام *

—0—

II.

حکایت سه رفیق

سه نفر دست رفاقت بهم دادند تا جائی رفته نقشی به زنند¹ و نونی پیدا کنند * یکی بود کوسه، یکی کچل، و یکی تریاکي * هر سه وارد اصفهون شدند * قرعه انداختند به بینند که اول که باید دست بکار شود * از قضا قرعه بنام کچل افتاد که امروز او برود نقشی بزند، و تنخواهی بدست آرد * آمد بیرون، رسید دم دکان آشپزی، ایستاد و فکری کرد * دید از دنیا جیفه² هم مالک نیست * بدل خود گفت " میرم یک شکم سیر میخورم؛ منتهاش کنکی سیری خواهند زد " * سرزده داخل دکان شد * به شاگرد آشپز صدا زد گفت " اوی برو فلون فلون³ خورش را برایم بپار " * با خود خیال کرد و گفت " حالا کتکو⁴ را که میخورم بگذار شکم سیری هم بخورم " * آستینش را زد بالا و آسوده نشست و خورد * وقتیکه فارغ شد آسا⁵ آمد پولش را خواست * کچلو⁶ بنا کرد این سو و آفسو نگاه کردن؛ چشمش افتاد به صندوق دخل؛ دید یک دونه اشرفی افتاده * گفت " ایمره حالا مگر نه اشرفی بتو دادم؟ باقی پولم را مسترد کن * آمدی مرا نقش بزنی؟ " آسا دید که هوای کار⁷ بد است * دست کرد تو یخته⁸ کچل، بیخ گلورش را گرفت؛ برد نزدیک دیوار و سرش را بدیوار کوبید * سر کچل شکست * همینکه این حالتو⁹ را کچل دید، بنای مرده بازی¹⁰ در آورد * فریاد زد " ای داد! ای بیداد! مرا کشفند؛ لختمون کردند " * از قضا داروغه شهر آمد از اینجا بگذرد * چون این اوضاع را دید پرسید " چه خبر است؟ چه رو داده؟ " کچل انداخت خود را جلو؛ گفت " ای آغا! شکمی خوردم، یک دونه اشرفی دادم، باقی پولم را میخورم * مرده¹¹ آسا زده، سرمرا شکفته * الان در صندوق دخلش است " * داروغه آسا را فوراً گرفت و یک کشیده بیخ گوشش خراپوند¹² * گفت " پدر نامرد¹³ اشرفی مردم را میگیری، کتکش هم میزنی؟ " داروغه رو کرد به کچل؛ گفت " آنچه خوردی پولش را فده؛ آن عوض کتکت باشد؛ اینست اشرفی، بگیر و راحت را بکش " * کچل زدکی¹⁴ اشرفی را در داشته از نظر ایشان کافور شد * آمد نزد رفقا؛ اشرفی را انداخت جلو؛ گفت " ای بابا سگها! اینست مداخل من؛ صبا نوبه شماست، باید بروید نقشی بزیند " *

روز دیگر قرعه باسم تریاکي افتاد * راضی شد که صبا او برود و نقشی بزند * تریاکي صبح از خواب بیدار شد؛ گفت " خدایا! چه شیوه¹⁵ بزمن که وجهی پیدا کنم تا رفقا مرا بد نگویند؟ " عبا بدوش انداخته آمد بیرون؛

1 *Naqsh zadan*, "to play a trick, to do a swindle."2 *Jifa*, lit. "dead body": 'he saw he owned nothing at all.'3 *Fulān*.4 *Kutakū*, dimin. is merely vulgar.5 *Ussā*, vulg. for *ustād*.6 *Kachālū*, dimin. for contempt; "the scald-head fellow."7 *Dāna*.8 *Havā-yi kār*, "aspect of affairs."9 *Tū yakha* for *tū-yi yakha*.10 *Hālatū*, vulg. for *hālat*.11 *Murda bāsi* in m.c. means shamming being badly hurt.12 *Kashida*, "slap": *Khwābūnd* for *khwābānd*.13 *Pidar-nāmard*, means 'son of an impotent father' and hence 'bastard.'14 *Zūdaki*, vulg. for *zūd*.15 *Chi shiva-i bi-sanam?* "what art must I use?"

تو این کوچه و آن کوچه میگردید تا رسید بیک زنی * زن از پرسید "ای مرد! مگر تو غریبی؟" گفت "بلی باجی¹، غریبم، نا بلام"، گفت "می آئی خونه قاضی طلاقم بدهی؟ ده تومونت میدهم"، گفت "باجی! بسر و چشم، بسم الله، تو بیافت جلو، من از عقب می آیم"، برای پول همپای زن بخونه قاضی رفت * داخل خونه قاضی که شد، دید آقای قاضی با ریش گپه² و عمامه گنده نشسته برای خودش مطالعه میکند * تریاکي سلامی داد گفت "ای قاضی این زن من است؛ او را نمیخواهم * برایم طلاق بخوان"، قاضی گفت "ای مرد! چرا این زن را طلاق میگوئی؟" گفت "این زن، دیگر بدردم دوا نیست * بی اذن من از خانه بیرون میروم، و زنیکه بی اذن شوهر حرکت کند بهیچ درد دوا نیست"، قاضی دید لابد * است: سیغه طلاق را جاری کرد * وقتیکه طلاق شد، زن مرد را کنار طلبید، از بغل خود بچه بیرون کشید و گفت "ای مرد! ایرا بسون³ تا بیایم بیرون، و پولت را بدهم"، تریاکي بچه را بغل گرفته آمد دم کوچه، منتظر زن ایستاد * چون دید زن پیدایش نیست تا بچه خرد را رها کند، رفت بخانه قاضی گفت "ای قاضی! زنیکه من طلاق دادم کجا رفت؟" قاضی گفت "ای مردکه! تو طلاقتش دادی، من چه میدانم کجا رفت؟ تو جایش را بلدی؛ برو عقبش"، حالا بچه تو بغل تریاکي؛ خودش گرسنه؛ بچه هم گرسنه؛ در کوچه میگردد * گاهی از بچه میپرسد "بابات کیه؟" * گاهی میگوید "مادرت کجا ست که به بخت من افتادی؟" * آخر بخود خیال کرد که "یک گوشه بگذارم و فرار کنم"، آمد در یک مسجد خرابه * از قضا درین مسجد روز پیش هم کسی یک بچه گذاشته رفته بود، لهذا خادم کشیک میکشید * دید یک کسی پواشکی آمده بچه را از زیر عبا بیرون آورده گذاشت و بنا کرد بتعجیل رفتن * خادم دودید عقبش؛ فریاد برکشید "ای پدر - سوخته! تو از کجا بچههای بی صاحب را می آری و اینجا میگذاری و میروی؟" گرفت و یک کتک پر زوری زد * او بچه دیروزی و امروزی را گذاشت تو بغلش، دو تا پس گردنی زده گفت "زن قعبه برو، دیگر اینجا نه بینمت ها"، حالا تریاکي دوبچه تو بغل، میگردد کوچه * بچهها را میزند و میگوید "ای بابا سوختها! شما امروز دو چار من شدید، بلا بر سرم آوردید؟" * رسید به پشت یک حمام - خرابه¹⁰، بچهها را زمین گذاشت و بنا کرد بدیدن * شخصی در گوشه بود، این را دید و فریاد برکشید "ای پدر سگ! مادر بخطا¹¹ این بچهها را از کجا آوردی و اینجا گذاشتی؟" دودید عقبش * این مرد از عقب، تریاکي از جلو، هی¹² میدوند * تریاکي دید، یک خانه درش واز است * سر زده داخل شد که قائم شود * چون رفت داخل، دید پله است * از ترس جان رفت بالای پله و میان پله نشست * بخود میگوید "ای خدا! حالا می آید باز بچهها را میگذارند تو بغلم"، دید کسی در میزند * گفت "واویلا که رسیدند! نمیدانم چه خاکی بر سر بریزم؛ کجا دررم"، دید کنیزی آمد پس در، و در را کشود * جوانی آراسته باو گفت "برو، به بی بیت بگو فلان کس است که ترا فلانجا دیده و وعده کرده بود، آمده است"، چون به بی بی کنیز خبر داد بی بی گفت "به برش بالا، تا من بیایم"، کنیز آمد بمرد گفت "تشریف به برید تو این بالا¹³؛ بی بی ام می آید"، چون تریاکي دید که آنمرد پله گرفته بالا می آید¹⁴، گریخت؛ رفت تو پس تو¹⁵ و خود را قائم کرد * آن جوان آمد بالا * بعد از دو دقیقه دید

¹ *Bāji* T. "sister."

² *Rish-i gapa*, "thick beard."

³ "Reading to himself."

⁴ *Bi-dard-am davā nist = bi-dard-am nami-khurad.*

⁵ *Lābud ast*, "the matter admits of no alternative." As a rule the *Qāfi* tries to dissuade a man from divorcing his wife.

⁶ *Irā bi-sūn*, vulg. for *in rā bi-sitān*.

⁷ *Dam-i-kūcha*, the end of the street.

⁸ *Kiya*, vulg. for *ki ast?*

⁹ *Ū = ān*.

¹⁰ *Hamām-kharāba-i*.

¹¹ *Mādar bi-khāfā = 'you are not the son of your father.'*

¹² *Hay*, continuative particle.

¹³ *Bālā*, m.c. for *bālā-khāna*.

¹⁴ *Pilla girifta bālā mi-āyad*, 'is beginning to climb the stairs.'

¹⁵ *Past-tū* is a 'back room.'

یکی زن خود را ساخته بالا آمد * هر دو رفتند تو، و هم بغل شدند * ماچها گرفتند * زن آهسته دستش را کرد تو تفتون مرد * مرد سر شهوت افتاد نشست میان دو رون زن و مشغول کار شد * تریاکي از پس در که این اوضاع را دید نفش¹ حرکت کرد * درین بین که مشغول اند بکار کردن، شوهر ضعیفه آمد * کنیز راه می پائید² که هر کس بیاید بی بی را خبر کند * دويد آمد، گفت "ای بی بی! دخیل³ که آغا آمد" * بی بی دست پاچه برخاست گفت "ای رفیق! برو تو آن پس تو و پنهان شو" * چون تریاکي این را شنید فوری خودش را کرد داخل یکی از دوتا پو⁴ که آنجا بود؛ رفیق ضعیفه هم دويد آمد در تاپوی دیگر، قایم شد * شوهر ضعیفه آمد بالا، گفت "ای زن! اینجا چه می کردی؟" گفت "جا را می رفتم، پاک و پاکیزه می کردم * چه کنم - این دده⁵ کارها را که درست متوجه نمیشود" * دده گفت "ای آغا! تو نمیدانی بی بیم چه کارها که نمیکند، چه زحمت ها که نمیکشد" * مرد گفت بارهای آرد آورده ام، بکن تو این تاپوها * زن گفت که "این تاپو خراب و شکسته است، موش هم درین مرده بود: آردها⁶ بریز تو آن تاپو" * (ضعیفه میدانند که رفیقش تو این تاپوست) * دده و بی بی هر دو کیسه های آرد را گرفته بردند سر آن تاپو، خالی کردند * مرد که تریاکي ده پوزش⁷ گرفته، هی میگرد آردها را میچپاند⁸، هی اینها ریختند، هی تریاکي چاپید * یکدفعه تاپو پکید⁹ و بد بخت تریاکي سفید از میان آردها درآمد * اول خیال کردند که این جن است * همه ماتشان گرفت¹⁰ * شوهر پرسید "ای مرد که الدنگ¹¹! تو اینجا کجا آمدی؟ چه کار داری؟" مرد که گفت "همهای آغایم آمدم" * "آغات کدام سگ است؟" گفت "توی آن تاپو" * حالا ضعیفه سیل می کند * شوهرش کلنگی و ردا داشت، زد تو قد تاپو * دید یک نره خر دیگر از توی تاپو بر آمد * شوهر گفت "ای فلون فلون شده! تو دیگر از کجا آمدی؟" رفیقو گفت "راه را گم کردم، آمدم، داخل خانه شدم تا کسی راهم بلد کند" * شما از عقب رسیدید * از ترس آمدم اینجا، پناه جستم" * شوهر و رفیق ضعیفه چسپیدند به یال¹² و یخه¹³ همدیگر، و میانشان کتک کاری در گرفت * تریاکي درین شلغ از میان گریخت، آمد بیرون، آردها را تکان داد، گفت "خدایا! امروز عجب رزقی بمن دادی" * آمد از کوچه عبور کند، بوی نون شیرین¹⁴ شنید * از زور گشنگی گفت "برم، داخل خونه شوم، اگر کتک زدند به خایه¹⁵ رندان¹⁶، نونیکه گیرم خواهد آمد * رفت داخل * دید زنی نشسته، جوانی هم پهلوش: هم بوس و کنار میکنند و هم ضعیفه نون می پزد * رفیق زن گفت "مرد که خر! بی اذن داخل خانه مردم می شوی؟ گم شو ورنه حالا کله ات را خرد میکنم" * درین بین شوهر ضعیفه داخل شد، گفت "آری، چه خوش! بمن میگویند که زنت کُسا است¹⁷، من باور نمی کردم * حالا بر من این مطلب ثابت شد * اوی لکاته! نون شیرینی برای که می پزی؟ حالا فهمیدم تو رفیق داری" * زن گفت "برای این بد بخت غریبه که از راه آمده کسیرا ندارند" * تریاکي هم، چشمش بر آن نونها دوخته بود و میخواست از میان در برد * گفت "ای مرد! عجب زن فجیبي داری داغش¹⁷ را نه بینی" * این را گفته بنا کرد نونها را جمع کردن * ضعیفه اشاره کرد "کجا میبری؟" تریاکي اشاره گفت "خاموش همین جا میگذارم تا شوهرت برود" * نونها را زیر بغل نهاده آهسته

1 *Nafas* = *āla-yi tanāsul*.2 *Rāh pā'idan*, "to keep watch."3 *Dakhil* is merely a cry of agitation.4 *Tāpū*, a huge earthen jar for storing grain.5 *Dada*, lit., 'a wet-nurse,' is used for any negress.

6 The plural signifies "bags of flour."

7 'Covered his mouth and nostrils with his hand.'

8 *Chapāndan*, "to press down."9 *Pukidan*, vulg. for *tarkidan*.10 *Māt giriftan*, "to be amazed, etc."11 *Aldang* (m.c.) "boor, of boorish manners."

12 Show me the way.

13 *Yāl*, "mane," means 'neck and chest.'14 *Nān-i shirin*, a cake of flour, butter, and sugar.15 *Bi-khāya-yi rindān* = "I don't care a curse."16 *Kussā*, vulg. for *zan-i ki bisiyār jīmā' bi-dihad*.17 It is a belief that when a loved one dies, a black spot appears in the heart of the mourner. *Dāgh-ash rā na-bini*, "may you not see her death."

آهسته پس پا شد تا نزدیک در رسیده گروخت^۱ * آمد نزد رفقا گفت "ای نا نجیبها بلاها کشیدم تا این نون‌ها را آوردم * صبا نوبه کوسه * * کوسه گفت "خوب امشو میخوابم ، صبا میگویم چه نقشی باید بزنم *"

صبح کوسه برخاست ، به رفقاییش گفت "مرا به برید تخت فولاد^۲ * در تابوت^۳ بخوابانیدم^۴ و یک قدیفه^۵ بکشید رویم * یکی بر سر ، یکی پائین پا ، نشسته هی بر سر و صورت خود بزنید و بنالید 'های بابایی غریبم ! های بابایی مظلوم ' ! ' هرکس برسد ضرور چیزی میدهد " * رفقا بگفتند او عمل کردند ، و دیری نشد که پولی فراهم آمد * از قضا یکی از آدمهای حکومت آمد که از آنجا رد شود * خوب نگاه کرد دید که مرده از میان تابوت حساب پولها را میکشد ؛ میگوید برفقاش که "اوی بابا سگها ! چقدر پول جمع کردید ؟" * مرد حکومت گفت "ای هر دم لقمه ! مرد نیستم اگر زنده بگورت نه سپارم " * آمد جلو تابوت گفت "از حکومت مأمورم که هر غریبی اینجا بمیرد از دست خودم غسلش دهم ، کفنش نمایم ، و بخاک بسپارم " * رو کرد به آدمهایش گفت "بچهها جنازه را دوش بگیرید" * هرچه کچل و تریاکی التماس کردند ، التماس نمودند که "ای بابا ! پول جمع شده ؛ ما خود بخاک میسپاریم ؛ زحمت نکشید ، " * آدم حکومت هیچ حرف آنها را گوش نکرد * تابوت را کشید ، برد تو مرده خانه و آنجا آدمها را رخصت کرد * میت را در آورد روی تخت^۶ تن شوری خوابانید ، و دم غسل^۷ دو سه مشتی زد تو پهلوی * گفت "ای پدر نامرد ! تو چه طور مرده هستی که حساب پولها را میکشی ؟" * هرچه او را زد ، همه را خورد و دم نزد * از عقب ، کچل و تریاکی رسیدند * آمدند دم در غسالخانه * داد زدند فریاد کشیدند که "ای بابا ! مرده ما را چه میکنید ؟ ما خود متوجه کفن و دفن او میشویم " * آدم حکومت برگشت که در را روی آنها به بندد * کوسه افتاده^۸ چون پشت مرده را برگشته دید ، دستی زد تو طشت حلوا^۹ ، مشتی گرفت ، گذاشت تو دهن و قوت زد^{۱۰} پائین * چون دید که مرده حلوا خورد گفت "خوب ، ای نخم ابلیس ! کارت را حالا درست میکنم " * گرفت ، و تو حوض مرده شوری چپاند زیر آب * کوسه وقت یافته دو سه قرط آب^{۱۱} هم خورد ، و آسوده خود را بمردگی زد * آدم حکومت دید بد اوضاعی است * گرفت دو سه مشتی و لکد زد تو پس دنده اش^{۱۲} و گفت "ای مادر بخطا ! عجب مرده هستی ؛ حلوا را خوردی ، او^{۱۳} هم زهر مار کردی " * درین بین هوا تاریک شد * حالا آدم حکومت شاگردهایش را هم رخصت کرده نمیداند چه کند * دید صدای فحش فسی^{۱۴} از پشت دیوار می آید * گوش فرا داد شنید که میگویند "بریم تو غسالخانه آنجا خلوت است ؛ تنخواه غارت را در میان خود تقسیم نمائیم " * معلوم کرد که جماعت راه زنند ؛ قافله را چاپیده تنخواهی بغارت آورده اند * آدم حکومت از ترس جون ، خود را توی تابوت انداخت و پهلوی کوسه خوابید * رهزنان آمدند تو * دیدند دو مرده افتاده * آنها را پس کرده نشستند * از قضا شمشیری در میان اسباب غارت بود * یکی گفت "این شمشیر برای من ؛ " دیگری گفت که "هرکس این مرده را از شمشیر دو تا کرد ، شمشیر برای او " * سیمی برخاست ، آستینش را زد بالا ؛ گفت "این کار کار من است ؛ هر دو میت را بیک ضرب دو خواهم کرد " * آدم حکومت حالا آهسته بکوسه که نزدیک تابوت افتاده بود گفت "اوی رفیقو ! خودت هم کشته میشوی مرا هم بکشتن خواهی داد * فکری بکن " * یکدفعه کوسه دستک زنان از تخت^{۱۵} تن شور برخاست ؛ فریاد زد "اوی مردها بر خیزید ! بگیرید زندها را ! " * آدم حکومت

¹ *Gurūkh*, vulg. for *gurih*.

² *Takht-i Fulād*, a quarter in Ispahan.

³ *Bi-khābānīd-am*.

⁴ *Maḡlūm* = "poor, wretched."

⁵ *Dam-i ghush*, "at the time of washing."

⁶ *Uftāda* = lying down.

⁷ There is always a plate of *halvā* carried along with the bier ; the contents of the plate are given to the poor in the grave-yard.

⁸ *Qūl sadan*, "swallow."

⁹ *Du si qurṭ āb*, "two or three go-downs of water."

¹⁰ *Tū pas-i danda* = simply "in his ribs."

¹¹ *Au* for *āb*.

¹² *Fis fis*, "hissing of a snake ; noise of whispering."

هم یکدفعه از تابوت جست و فریاد برکشید " بگیرید! خفه بکنید! " دزدها چون دیدند مردها برخاستند همه تنخواه را گذاشته گروختند * بعد دزدها میان خود شان گفتند " مردها که تنخواه را نمیبرند ؛ کسی برود به بیند چه شده " * یکی جلو آمد که " من میروم به بینم که مردها رفته اند یا نه " * کوسه نگاه کرد دید یکشان می آید : رفت پناه در قایم شد * همینکه او سر را گذاشت تو به بیند مردها هستند یا رفته اند ؛ کوسه کلاهش را قپید¹ و به یکی از مردها گفت " اینهم هفت غاز² تو " * دزده³ دوید ؛ بر گشت نزد رفقاییش ؛ گفت " اوی یارون ! اینقدر مردها جمع شده اند که هریکی از غارتان هفت غاز قسمتشان شده * یکی قسمتش نرسیده بود ؛ کلاه مرا بردند " * همه دزدان دیگر کافور شدند * صبح کوسه به آدم حکومت گفت " بیا ما دوست بشیم و تنخواه را قسمت کنیم " * کوسه قسمت خودش را و رداشته رفت نزد رفقا و حکایت را تعریف کرد — والسلام قصه تمام *

—0—

III.

نقش شیرازی

دو نفر رفیق بودند : وارد اصفهان شدند که نقشی بزنند⁴ ؛ و از اهل شیراز بودند * هر کدامی پُصد تومان پول داشتند * یکی شوم⁵ با سیصد تومان پول آمد در دکان شخص بزاز⁶ با او رفیق شد و بصحبت هم در آمدند * آنشخص بزاز به شاگردش گفت " اسپش را بگیر بگردان " * آدمش اسپ و پول را هر دو گرفت و رفت و گم شد * بعد از ساعتی آن شخصیکه پول و اسپ را آدمش گرفته بود بهانه کرده دکان ورچید ، و راه خود را کشید * آنشخص نورسیده حیرون و سرگردون ماند * دید بنی از حمام بیرون آمد ؛ سارقچه⁷ با خود داشت و بآن شخص که اسپ و پول را گم کرده بود گفت " این سارقچه را با من تا خانه بردار " * آن زن صاحب دکان⁸ بود * بتعجیل وارد خانه شدند * وقتیکه وارد شدند مجلس⁹ چیدند و بغل هم خوابیدند * در حین جماع دکاندار عقب در آمد و در کوفت * جماع نکرده از هم پاشیدند * زن مرد را در حصیری پیچیده در اطاق پهلوی گذاشت * صاحب خانه وارد شد ؛ آمد توی تالار * دید ضعیفه پریشون است * پرسید که " ترا چه میشود " ؟ گفت " باکی نیست¹⁰ ؛ فکر خونه - داری هستم " * مرد قلیون¹¹ کشیده از خانه بیرون آمد * آن مرد اجنبی آمد و به زن نزدیکی کرد و بخار قلبش را بدر نمود¹² * بعد زن قرار داد صد تومان باو بدهد و یکدست لباس فاخره باو بپوشاند * آنشخص راه برا¹³ آمد در دکان بزاز و سلام کرد ؛ گفت " تو پول مرا گرفتی ؛ حال بما خدا پول رسانده ؛ با فلان زن که فلان محله است قرار گزادم روزی یکمرببه بروم و با او جمع شوم ، و از او یکصد تومان و یکدست رخت بگیرم " * بزاز گفت " ای فلانی اگر فردا رفتی مرا می بری " ؟ گفت " بلی ، بعشتم ، می برم ؛ بخالت ندارم " * فردا شد * آمد از در دکان بزاز عبور کند ؛ گفت " بسم الله پاشید¹⁴ برویم " * این را گفته رفیق آن زن جلو افتاد * بزاز تا رفت دکانش را ورچیند ، رفیق زن وارد خانه شد * همین که رفت نزدیکی کند صاحب خانه رسید و دق الباب کرد * مجدداً زن رفیقش را در رخت خواب گذاشت و پیچید * شوهر آمد داخل خانه :

¹ Qapidan, "to snatch away."

² "This is your share worth seven *ghās*." Ten *ghās* = 1 *ghāhi* or roughly 1 *d*.

³ *Duzda*, dimin, of *dud*.

⁴ *Naqsh sadan*, "to play a trick, etc." This story is told by a Shirazi, and the Shirazis hold in contempt the intelligence of the Isphanis.

⁵ *Yak-i shūn*, for *yak-i as īshān*.

⁶ *Sāruqcha*, "bundle"; (for *sar-buqcha*?)

⁷ *Shāhib-dukān*, no izafat.

⁸ *Majlis chidan*, 'to spread the table for a feast.'

⁹ *Bāk-i nist*, "there's nothing the matter."

¹⁰ *Bukhār-i qalb bi-dar kardan* = *tashkīn-i shahvat kardan*.

¹¹ *Rāh bi-rāh raftan*, "to wander; not to go straight." The man was a stranger in the city.

¹² *Pā shid*, vulg. for *pā bi-shavid*.

آنچه گردش کرد، رفیقش را نیافت * پریشون از خانه بیرون آمد * آنوقت آنمردیکه که رفیق زن بود برخاست و با زن جماع سیری کرد؛ باز مبلغ یکصد تومان به رفیق خودش داد و روانه کرد * مرد آمد در دکان و به بزّاز گفت "تو کجا ماندی؟ من بخانه آن ضعیفه رفتم * شوهر فلان شده اش آمد و مرا ندید" * بزّاز او را قسم داد که فردا که میری¹ مرا هم همپایت² به بر * باز فردا شد * آنمرد آمد نزدیک دکان و به بزّاز اشاره کرد "بیا پا شو بریم" * این را نموده جلو افتاد * وارد خانه شد دید زن برهنه است از آب حوض بیرون آمده؛ و سرپنهای بلورینش مثل آفتاب میدرخشد * نزدیک³ به زن شد او را بغل گرفت و بوسه چند بر سر و صورتش زد و او را خوابانیده هشت راست⁴ او را بوسید * لنگش را توهوا⁵ کرد و مشغول بکار شد * در حین دخل بدخل⁶ شوهر حلقه در را زد * آن زن از جای خود حرکت کرد و مرد را بغل زده همان طور که خوابیده بود در شیرآویز⁷ گذاشت و بالا کشید * شوهرش داخل خانه شد * زن نشاندش زیر شیر آویز؛ خودش هم نشست * آن مرد اجنبی که رفیقش بود عورتش از زیر شیر آویز معلوم بود * زن خواست که عورت او پنهان شود * دایره از طاقچه و در داشت و با شوهر بتصنیف خواندن مشغول شد —

∴ "گل نشین بالا نشین خایه ات جمع کن و بنشین" ∴⁸

آن مرد اجنبی در حرکت در آمد که خود را جمع کند؛ بند شیرآویز پاره شد * آمد بر سر شوهر * زن از جا برجسته به بهانه اینکه بر سر و صورت شوهرش صدمه نرسیده باشد آمده چشمپاش را گرفت * پس پس آنمرد خود را باطافی کشید و قایم شد تا شوهر از خانه بیرون رفت * بعد آنمرد آمده جماع پر شهوتی کرده لباس بر کرد * آمد در دکان شوهر آن زن و تفصیل آنروز را بیان نمود * بزّاز گفت "ای فلانی ترا بسبیل مردونهات قسم⁹ فردا مرا همراه خود به برتا من هم سیلی¹⁰ بکنم" * گفت "بچشم قبول دارم" * صبح دیگر آمد دم دکان * گفت "پاشو بریم" * گفته جلو افتاد و بزّاز از عقب * رفیق زن دق الباب کرد: داخل خانه شد * آنروز زن پول تمام کرده بود * گفت "امروز باید بروی تویی این حوض کدوئی بگذارم بالای سرت * چنگالی¹¹ مالیده ام: با شوهر میخوریم¹² و شرط می بندیم و هسه¹³ بکدو می اندازیم" * مرد لخت شده در آب فرو رفت * شوهر در خانه را زد * زن در را کشود * شوهر با زن همراه داخل شدند * چنگال را پیش روی شوهر گذاشت و تکلیف کرد بخوردن * زن بنای عشوه و ناز و قرو غمزه نهاد * دندلی¹⁴ برداشت و رو بکدو کرد و گفت "میزنم * اگر خورد ده تومان برده ام" * مرد گفت "می میزنم" * زن گفت "بسم الله¹⁵ اگر نه زده باخته¹⁶ ها" * بزّاز دندل را میان ناخن گذاشت و زد * نخورد * رفیق از زیر کدو¹⁷ میدید سرش را پس میکرد: دندل ردّ میشد * قریب سه چهار دندل زد * همه را ردّ نمود¹⁸ * شوهر زن چهل تومان ضرر کرد و خجل شده باز بدکان خود رفت * آن مرد از میان آب سر بلند کرد و ضعیفه را در حوض صدا زد * چون ضعیفه رفت در حوض فرونشاند و گفت "چه جنده بیمروت هستی! بیک ساعت مبلغ چهل تومان گرفتی" * لنگ راستش بر شانه چپش نشاند و لنگ چپش را زیر پای چپ زد و فرو نشاند در آب تا خصیتین * آنوقت

¹ *Mi-ri*, vulg. for *mī-ravi*.

² *Ham-pā-yat* = *hamrāh-at*.

³ *Nazdik-i bi-san*; izafat.

⁴ *ʿAvām-khiyāl mī-kunand ki shahvat-i zan chand jā hast maqālān bar shast-i pā, sar-i pistān, narmah-i gūsh va-ghaira*.

⁵ *Tū havā* for *tū-yi havā*: the izafat is often omitted after *tū*.

⁶ An example from the Arabic Grammar.

⁷ *Shir-āviz*, "milk-safe, meat-safe."

⁸ This verse is nonsense.

⁹ "By your manly moustaches," a common oath amongst common men.

¹⁰ *Sail-i* for *sair-i*, here = *tamāshā*.

¹¹ *Changāl*, a mixture of butter, bread, and dates or honey.

¹² A common error of concord.

¹³ *Hista*, "stone of fruit;" *hassa*, vulg. form.

¹⁴ *Dindil* or *dandil* (m.c.) = *hista*.

¹⁵ *Bismʿ-llah*, i.e., "do you commence."

¹⁶ *Hā*, "take care."

¹⁷ *As zir-i kadū*, does not mean from underneath, neither does *pas* mean 'back,' vide English translation.

¹⁸ *Radd namūd*, "he made it pass by him, miss him."

لذت مخصوص بردند و از آب بیرون آمدند * مرد اجنبی باز رفت در دکان بزاز و گفت "مبارک باد! کار من باتمام رسید * مطابق پول اسپ و پول نقد گیر ما آمد * شوهرش چه مرد احمق بود که از زنی کم بود * * مرد بزاز گفت که "این مطلب را تعریف کن برای کسی تا من ترا پول بدهم" * (زن آن بزاز همشیره مجتهد آن ولایت بود) * گفت "چه عیب دارد؟" در خانه یکی از همسایه‌های خود تمام کاملین و مجتهدین و خوانین را وعده خواست؛ و همان مجتهد را که برادر زن^۱ خودش بود نیز وعده گرفت: و بر رفیق زن گفت "تعریف کن * آن مرد اجنبی بنقل کردن در آمد و کسی خبر به زن داد که "فلانی در خانه فلان همسایه از تو نقل میکند" * آن زن چادر بر سر کرد و بالای بام در آمد و از روزنه^۲ بام ملاحظه نمود * دید رفیقش است، در حضور اینهمه جمعیت نقل سابق را میکند، تا رسید بمحلیکه شوهرش دندل به کدو میزد * آینه توی سینۀ زن بود * زن آینه را بآفتاب انداخت: عکس آفتاب بصورت آن مرد افتاد * مرد نگاه کرد دید زن صورتش را میخراشد * آنوقت رفیق زن ملتفت شد و گفت که "یک مرتبه از خواب بیدار شدم" * حصار از او پرسیدند که "اینها را بخواب دیدی؟" گفت "بلی مگر در بیداری همچو چیزی میشود؟" آن مرد بزاز را بسیار زدند و گفتند "ای زن صفت! تو این خلافها را چرا نمودی و این بهتانهای بی معنی چرا به زن زدی؟" حکم نمودند، او را بدار زدند؛ و بعد از چهار ماه و ده روز که عده^۳ زن بر آمد او را بعقد همان مرد اجنبی در آوردند؛ و پنج بچه از آن مرد بمدت چند سال بوجود آمد، دو دختر و سه پسر — والسلام *

—0—

IV.

حکایت مم جعفر

شخصی بود نوکر باب^۴ * روزی آقايش او را فرستاد پولی بگیرد * در بیرون راه هوا ابر شد و شب در رسید؛ برف بسیاری گرفت * شب در میانه بیابان حیران و سرگردان * راهی هم بجائی بلد نیست * دید از طرف دست راست صدای سرنا می آید - بهوای^۵ سرنا بنا کرد برفتن * چند قدمی که رفت دید صدای تنبک^۶ هم می آید: چند قدم پیشتر که رفت دید آثار قلعه پیدا شد * حال برف بسیار آمده است: راهی بجائی نمی برد * رسید بدر قلعه: اسب را کشید توی یک کوچه - چند قدمیکه جلو تر رفت در بسیار بزرگی بنظرش آمد: دست به در که گذاشت در وا شد: اسپ را کشید تو * دست میان جیب کرد - چپق و کیسه توتون^۷ را در آورد و چپق را چاق^۸ نمود: کبریت روشن کرد که چپق را بکشد * دید اینجا بار بند^۹ است - آخور بسیاری هست - کاه هم ریخته * شکر خدا بجا آورد که امشب اسپم گرسنه نیست: اسپ را سر آخور بست و کاه بسیاری هم جلو ریخت * گفت اگر "برم^{۱۰} برای خودم شوم^{۱۱} پیدا کنم مبادا کسی بیاید راکب و دهنة اسپ را به برد" * گفت "شب^{۱۲}ی از گرسنگی نمی میرم" * رفت بالای سکوی بار بند - نمود

¹ *Va'da khwāstan* "to invite." *Barādar-san* no izafat.

² *Rausana*, is any light hole.

³ Scratching the face is a signal to keep silence. It is also a sign of astonishment.

⁴ After divorce the '*iddah*' is three months, but after the death of a husband, four months and ten days.

⁵ *Nūkar-bāb*, a private servant in livery.

⁶ *Barf girift* (m.c.), "began to snow"; also *bārān girift*, "began to rain."

⁷ *Havā = taraf*.

⁸ *Tumbak*, "a kind of small drum." These instruments indicate that there was some festivity taking place in the fort.

⁹ *Tutun*, good, small tobacco, for cigarettes or ordinary pipes (*chupuq*); *tambākū* is tobacco leaf (for the *qaliyān*).

¹⁰ *Chāq k.* to prepare either a *chupuq* or a *qaliyān*: this idiom is not used for any other preparation.

¹¹ *Bārband*, an outhouse for housing horses and cattle or for storing grain and straw.

¹² *Bi-ram*, vulg. for *bi-ravam*.

¹³ *Shūm*, vulg. for *shām*.

¹⁴ *Shab-i* = one night.

را تکانید - برفهایش ریخت - توبره اسپ را زیر سر گذاشت و نمد را روی خود کشیده به خواب رفت * بقدر نیم ساعت که گذشت دید یکی سردرمیان بار بند کرده گفت "مَم جعفر^۱ تا سه مرتبه * او پیش * خود گفت "مَم جعفر یا شوهر این زن میباشد یا برادرش یا پسرش : از میان عروسی حکماً پلویی^۲ فوئی^۳ آورده است به مَم جعفر بدهد * خوب است که من جواب او را بگیرم و این غذا را از او گرفته بخورم و آسوده شوم * * گفتا "بلی * * زن آمد بالای سکو : دست در گردن مرد کرد و گفت "قربونت^۴ بگردم کفش با چیت از برام آوردی ؟ " مرد حیرون^۵ موند * * گفت "اگر بگیرم نه، شوهرها را نمیدهد بخورم" : لابد گفت "آوردم ؛ در خانه است : صبح میآرم" * زن دست میان شلوار مرد کرد * مرد نمد را گسترانید و با او نزدیکی کرد * وقتی که فارغ شد زن گفت "مَم جعفر ترا بخد ! صبح زود کفش را بیاور که در عروسی پا کنم" * مرد گفت "بی بی به بخشید ؛ من مَم جعفر نیستم ؛ من حاجی حسین اصفهانی هستم" * زن گفت "الان پدر ترا می سوزانم" و دو دستش را گذاشت در طویله و فریاد بر آورد "اوی^۶ دزد ! اوی دزد ! " تا سه مرتبه * مرد دید که از میان خانه عروسی مردمان چوغها را برداشته رو بطویله میدوند ؛ و اگر رسیدند او را هلاک خواهند کرد * آن مرد دو دسته در پشت زن زد و زنرا در میون باغچه روی برفها انداخت و رو بدر قلعه دوید که بگیرد * دید در قلعه را بسته اند * از ترس جون خود بتشویش بود * دید پله گوشه^۷ دالون^۸ است از پله بالا رفت ؛ دید بالا خانه است ؛ در گوشه نشست و از اونجا نگاه بدر طویله میکرد * دید چراغ آوردند و گفتند "زن کو دزد ؟ دزدیکه نیست" * حال زن جواب انها را چه بگوید ؟ گفت "من آمدم برم^۹ ؛ دیدم در طویله صدا می آید ؛ گفتم بلکه^{۱۰} دزد باشد" * انها گفتند "صدای اسپ بوده است ؛ و این اسپ که بسته است مال خوانین است^{۱۱} : اسپ را بسته است و خود بعروسی رفته * * بعد همه از پی کار خود رفتند * مرد با خود خیال کرد که "قدری درین بالاخانه صبر میکنم تا آنها همه بروند * آنوقت میروم پهلوی اسپ خود میخوابم ؛ و صبح اسپ را سوار میشوم و میروم" * درین خیال بود دید در میان پلها صدای پا می آید * گفت "مبادا کسی باشد ترا پیدا کند" * در گوشه بالاخانه پنهون شد : دید کسی سردرمیان بالاخانه کرد و سه مرتبه آواز داد "مَم جعفر، مَم جعفر، مَم جعفر" * مرد فهمید که همون زن است : جواب داد "بلی * * زن آمد در میان بالاخانه ؛ و دست در گردن مرد انداخت و گفت "بلات بجونم، قربونت شوم ؛ شما اینجا بودیند^{۱۲} و من نزدیک بود خون ناحقی بکنم" * مرد گفت "بلی * * زن گفت "بگو بدانم کفش و چیت برایم آوردی ؟" * مرد مطالب طویله در دستش بود : گفت "آوردم و کفش را فعل کرده ام ؛ اما در خانه است ، همراه من نیست" * زن گفت "از برای چه نیارودی ؟" * مرد گفت "خیال کردم مبادا شما را نه بینم ؛ در خانه گذاردم ؛ صبح می آرم" * باز زن دست در شلوار مرد کرد * مرد نمد را گسترانید و خوب سیرجام کرد * وقتی که فارغ شد زن گفت "مَم جعفر، ترا بخدا ! قسم میدهم که صبح کفش را یار که در عروسی در پا کنم" * مرد گفت "ای بی بی به بخشید، من در طویله عرض کردم بشما که بنده مَم جعفر نیستم ؛ حاجی حسین اصفهانی هستم ؛ و آمدم بگیرم قلق^{۱۳} راه را گم کردم ؛ شما خواهید^{۱۴} بخشید" * زن گفت "ایندفعه قدرت را آتش بزمن که خود یاد کنی ؛ نمیگذارم فرار نمائی" * دم در پلها

1 *Muham* or *Mam Ja'far*, vulgar abbreviation for *Muhammad Ja'far*.

3 *Nān-i*, i.e., *nān-i*.

4 *Qurbūn*, i.e., *qurbān*.

6 *Shāmha* (m.c.), plural to signify various dishes.

7 *O, i dūd* and not *by dūd*; the latter would be used in addressing a person.

8 *Dālān*.

9 *Āmadam bi-ram* = *āmadam radd shavam*.

11 *Māl-i khavānīn* = "some gentleman's property."

13 *Bi-gīram qulluq*, "to recover revenue by force."

2 *Pish-i khud*, "to himself."

5 *Hairān mānd*.

10 *Balki*, "perhaps."

12 *Būdīnd*, vulg. for *būdīd*.

14 *Khvāhīnd*, vulg. for *khvāhīd*.

ایستاد و بنا کرد پی در پی صدا زدن که "اوی دزد! اوی دزد!" که یکمرتبه از هفت ساله تا هفتاد ساله¹ با چوغ و چماغ² ریختند در قلعه * مرد از هول جون، خود را از دیوار بیرون قلعه انداخت * کوچه بود در میان کوچه بنا کرد برفتن * دید یک در خانه ایست * دست در در خانه گذاشت دروا شد * داخل خانه گشت صدا زد "صاحب - خانه"³ * دید کسی جواب نداد * اطاقی در برابر⁴ بود و روشنائی نمایان * رفت پشت در اطاق * دست بدر اطاق زد گفت که "ای صاحب-طاق! ای برادر! ای خواهر! ای عمو! ای کربلائی! ای مشهدی!" هر جور صدا زد دید کسی جواب نمیدهد * لابد در اطاق را وا کرد دید کرسی⁵ بسیار بزرگی میون اطاق گذاشته است و لحاف بالایی آن انداخته و چراغی بالای او گذاشته اند * مرد از زور * مردی هوا نمدا را گذاشت گوشه اطاق و رفت زیر کرسی نشست * ربع ساعت که گذشت گرمگی زور آورد * برخاست گردش کرد * نونی بدست آورد: گوشه نون را شکست که بخورد دید نون خشک نمیتواند بخورد: برخاست توی اطاق باز گردش نمود: روغنی⁶ پیدا کرد * نشست نون و روغنها را⁷ بخورد * میل به کشیدن قلیون پیدا کرد: قلیونی دید بکشید * قلیون را گذاشت کنار * چراغ را خاموش کرد⁸ و در اطاق را بسته خوابید نیم ساعت که گذشت دید یکی به هیبت⁹ در اطاق را بهم¹⁰ زد و بخود ملامت میکند و بد میگردد که "بر پدر من لعنت اگر دل بمردهای این زمان به بدم: از سر شب تا بحال میون برف گردش کردم و بمقصود¹¹ خود نرسیدم * یک مرتبه افتاد بالای مرد: بنا کرد دست بقدر مرد کشیدن و گفت "مم جعفر شما اینجا بودید؟ و من سر شب تا بحال میان قلعه تفحص میکردم؟" * مرد گفت "بلی، میان آدمها، میانه عروسی شما را ندیدم * خانه را که بلد بودم، آمدم در میان خانه خوابیدم، و گفتم البته هر کجا که هستید می آیدم * بخواب رفتم تا حال که شما آمدید" * آن زن دیگر چراغ¹² روشن نکرد: پهلوی مرد گرفت و خوابید * مرد نون و روغن خورده، زیر کرسی گرم خوابیده، باز برخاسته کام خود را از نو گرفت * همیفته فارغ شد نگاه به پنجره اطاق کرد دید هوا روشن است * با خود خیال کرد که "اگر صبح شود این زن مرا به بلا می افکند: هیچ بهتر ازین نیست که برخیزم و برم" * همچونیکه¹³ برخاست که برود، زن دامن مرد را گرفت: باز بنا کرد بقسم دادن که "مم جعفر همین الان کفش را بیاور" * مرد بنا کرد به خفیدن و گفت "ای بی بی، منکه در میان طویله گفتم مم جعفر نیستم حاجی حسین اصفهانی هستم: اعتقاد نکردی، آمدی در میان بالا خونه مرا پیدا کردی" * لونها هم گفتم من مم جعفر نیستم: باز اعتقاد نکردی * الحال بخدا مم جعفر نیستم، حاجی حسین اصفهانی هستم" * زن که این مطلب را شنید، گفت "ترا بخدا! بگو بدانم¹⁴ که تو جنتی یا پری زادی¹⁵ که امشب هر جا میرم تو دوچار من میشی¹⁶!" * مرد گفت "ای زن، بگو تو کیستی و مم جعفر کیست؟" زن گفت که "بدان که مم جعفر پسر کدخدای این آبادیست¹⁷" * مدت

¹ Or *az panj* (or *shash*) *sāla tā panjāh* (or *shašt*) *sāla* i.e., "young and old."

² *Chūgh u chumāgh* = *chūb-u chumāgh*, "sticks and staves"

³ *Šāhib-khāna* and *qāhib-u-šāq*, no izafat.

* *Dar barābar*, i.e., *rū-bi-rū*, "opposite."

⁵ *Kursī*, a low table covered with a large quilt and having underneath it a lighted brazier. People sit or lie under the quilt, their heads outside but their legs under the *kursi*.

⁶ *Rūghan-i*, "a dish of butter."

⁷ *Rūghanhā rā*, pl = "all the butter."

⁸ Or *kusht*.

⁹ *Bi-haibat* = "in a rage."

¹⁰ *Dar bi-ham zadan*, "to slam to the door" (here after entering).

¹¹ *Maqūd*, i.e., meeting with Muḥam Ja'far.

¹² *Chirāgh rūshan na-kard* = 'she lit no light,' but *chirāgh ra rūshan na-kard*, 'she did not light the lamp.'

¹³ *Ham chunān-i ki for hamīn ki*, "as soon as."

¹⁴ *Bi-gū bi-dānam*, m.c., "Tell me." (Irish people frequently before asking a simple question, say, 'So and so, now tell me.')

¹⁵ *Pari* in colloquial Persian means a good fairy, and *Jinn* a bad one.

¹⁶ *Mi-shi*, vulg. for *mī-shavi*.

¹⁷ *Ābādī*, i.e., "village."

دو سال بود^۱ که میخواست با من نزدیکی کند: ممکن نمیشد^۲ امروز عروسی در قلعه واقع شد * و قتیکه میخواست^۳ برود شهر، اسباب عروسی بخرد، من باو گفتم "اگر شیش^۴ ذرع چیت از برای زیر جامه^۵ و یک جفت کفش ساغری^۶ از برای من از شهر می آوری و امشب میدهی من ترا راضی مینم * غروب^۷ از شهر آمد، کفشها را^۸ با چیت بمن نشون داد که "شب بیا بتو میدهم و مطلب را میگیم * من بخیال مم جعفر تفحص میکردم که دوچار تو شدم * و این خانه هم خانۀ خودم است * از سر شب تا بحال هر جا گردش کردم * مم جعفر را نیافتم * حال بگو بدانم تو کیستی * "مرد گفت "من حاجی حسین اصفهانی هستم * آمدم بروم به ایل^{۱۰} حیدر علی خان، پول بگیرم * شب برف آمد و من راه را گم کردم * درین قلعه آمدم و دوچار تو شدم * "زن گفت "من آبرو^{۱۱} دارم: ترا بخدا که این مطلب را بکسی نگو * "مرد گفت "اگر توشۀ راهی بمن میدهی بکسی نمیگویم * "زن رفت قدری فون و روغن آورد و بمرد داد: و خود زن رفت اسب را آورد: داد بمرد * مرد سوار شد و از پی کار خود رفت — باقی^{۱۲} و السلام و نامه تمام *

V.

قصه حاجی خابجانی

با

اول که حرف بزند

حاجی بود در خوابجور^{۱۳} * روزی داخل خونه^{۱۴} شد: دید زنش بکار خود مشغول است * گفت "ای زن! برخیز گوسفندها را او^{۱۵} بده * "زن گفت "مگر چشمهایت کور است؟ نمی بینی که من خیاطی میکنم؟" مرد تغییر نمود: چوبیکه در دست داشت بطرف زن انداخت * زن برخاست و پاروی^{۱۶} برف روی را در داشت: طرف مرد پراند و گفت "ای مرد! بنشین: هر کدام زودتر حرف زدیم^{۱۷} گوسفندها را او میدهیم * "نشستند * زن دید عقدۀ دلش زیاد است: با خود خیال کرد که "بر میخیزم: میروم بخونۀ همسایه. صحبت میدارم و مراجعت میکنم تا شوهرم را بحرف بیارم * "چادر بر سر کرد و از جلو مرد روانه شد که بلکه^{۱۸} مرد بگیرد "کجا میروی؟" مرد هیچ نگفت * زن رفت در خانۀ همسایه *

مرد تفهائی باو اثر کرد: برخاست آمد در خانۀ^{۱۹} نشست * شخصی آمد عبور کند: سلام کرد * جوابش^{۲۰} را به اشاره داد که مبادا زن بشنود * دیگری آمد سلام کرد * باز مرد جواب سلام را یواش^{۲۱} داد: از توس ایفکه مبادا زن از پشت در یا بالای پشت بوم^{۲۲} بشنود * مرد دلای^{۲۳} آمد آینه دست^{۲۳} حاجی داد * حاجی نگاه در آینه کرد:

¹ *Būd—mī-khāpāst* or *Asī—mī-khāpāhād*. ² *Mumkin namī-shud*, "he could not get an opportunity."

³ Or *khāpāst*.

⁴ *Shish*, vulg. for *shash*, "six."

⁵ *Zir-jāma*, the short 'ballet skirt' worn by Muslim women; also, 'a man's under-drawers.'

⁶ *Sāghiri*, "green leather" (strong and good). ⁷ *Gharūb-i*, "this sunset, this evening" (m.c.).

⁸ *Kafsh-hā* vulg.; the Sing. *kafsh* is used for one shoe and the plural for a pair.

⁹ Or *harchi gardish kardan*.

¹⁰ *Il*, pl *iliyāt* or *ilāt*; the wandering black-tent folk.

¹¹ *Āburū*, vulg. for *abrū*.

¹² *Bāqi*, in m.c. often *bāghī*: "Goodbye; the tale is ended."

¹³ *Khāpājān*, name of a place.

¹⁴ *Khāna*.

¹⁵ *Āū*, vulg. for *āb*.

¹⁶ *Pārū*, "shovel."

¹⁷ *Har kudām sūd-tar harf zadim—mī-dihim*, "whichever of us speaks first will give—": grammatically should be—*bi-zanad—mī-dihād*.

¹⁸ *Balki*, "perhaps."

¹⁹ *Dar-i khāna*.

²⁰ To salute is a *sunnat*, but to answer a salute is a *farṣ*.

²¹ *Yavāsh* or *āhista* = in a low voice.

²² *Bām*.

²³ A barber does not orally ask a customer if he wants to be shaved, but offers him the mirror. If the customer takes the mirror it is a sign he wishes to be shaved.

آینه را بدست دلاک داد * مرد دلاک گفت "سرترا تراشم؟" حاجی سکوت کرد که مبادا زن بشنود * دلاک سکوت را موجب رفا دانست * لنگ¹ بگردن حاجی انداخت * حاجی گفت² "اگر لنگ را در دارم و بگویم 'سرترا تراشم' زن می شنود و میگوید 'برو گوسفندها را او بده' : بهتر آنست که حرف نزنم" * دلاک سر را تراشید * قیچی درآورد که ریش حاجی را اصلاح کند * دو نفر دران گوشه³ دعوی میکردند : حواس مرد سلمانی⁴ رفت توی دعوی ، ولی دست و مقراض او کار میکرد * رو که برگردانید دید که یکطرف ریش حاجی را زده است * دید که نمی شود با منقاش موها را بیرون آورد⁵ : طرف دیگر را هم زد * دید حاجی بد شکل و بد رویت شده ، هیچ صحبت هم نمیدارد * مرد دلاک او ریخت⁶ و ریش حاجی را از بیخ تراشید * حب زغالی⁷ در داشت ، سبید روی سکو⁸ و سه خال روی حاجی گذاشت ، و آینه را دستش داد * حاجی نظر در آینه کرد ، دید که مرد دلاک کار خود را کرده است * با خود خیال کرد که "اگر من زمین را با آسمان بدوزم ریش من سر جایش نمی آید و اگر با سلمانی صحبت بدارم زن در گوشه پنهان است ، می شنود ، میگوید 'برو گوسفندها را او بده' ، * بهتر است که صحبت ندارم" * آینه را دست دلاک داد⁹ * دلاک گفت "اجرت سرتراشی را بده" : دید صحبت نمیدارد * گفت "حکماً اینی گدگ است ، زبون ندارد ، میرم⁸ در خانه ، و میگویم سر⁹ مرد شما را تراشیده ام و مزد آنرا بدهید" * آمد داخل خانه : صدا زد "صاحب خانه"¹⁰ * دید کسی جواب نمیدهد * رفت در اطاق ، نظر انداخت ، دید بقدر پونصد¹¹ تومن اسباب طلا و نقره گل میخ¹² است * گفت هیچ "بهتر ازین نیست که بروم این اسبابها را در دارم" * اسبابها را برداشت ، ریخت در میان لنگ دلاکی و از در خانه بیرون آمد . حاجی بخيال آنکه هیزم یا چیز دیگر است هیچ نگفت مبادا زنش پنهان باشد و بشنود و بگوید "تو اول حرف زدی ، برو گوسفندها را او بده" * همچونکه¹³ دلاک گذشت ضعیفه از خانه همسایها آمد : دید یک زنی لباس مردونه پوشیده و در خانه نشسته است * پیش آمد دید شوهر خودش است : ریش ندارد و خال گذاشته * ضعیفه بخنده رفت¹⁴ گفت "ایمرد ! که ترا باین صورت کرده است ؟" مرد برخاست بخندید و جستن کرد و بفا کرد بدست زدن¹⁵ که "تو حرف زدی ، برو گوسفندها را او بده" * زن دید که مرد دست میزند ، وارد خانه شد¹⁶ در اطاق رفت : دید که اسبابهایش نیست * رنگش پریده ، بچشم گریان نزد¹⁷ مرد دوید و گفت "ای مرد ! گوسفندها را او میدهم : بگو به بیغم اسبابها را که برده است ؟" گفت "ای زن ! وقتیکه تو رفتی من آمدم در خانه گرفتم نشستم * مرد دلاکی آمد مرا باین صورت کرد * وارد خانه شد¹⁶ : اسبابهای ترا او برده است * من بخيال آنکه خرده هیزم است حرف نزنم ، مبادا که تو آنجا باشی و بشنوی و بگویی 'گوسفندها را او بده' ، * زن بگریه شد و دوید بقفای مرد دلاک * سراغ گرفت تا آمد در دروازه¹⁸ *

¹ *Lung* is the loin cloth used in the *ḥammām*. Barbers use one to protect the shoulders of their customers.

² *Guft*, "thought, said to himself."

³ *Ān gūsha*, 'in a corner away from him.'

⁴ *Salmānī*, "barber"; perhaps derived from *Salmān*, the friend of 'Ali and a Zardushti barber, and afterwards a Governor in Persia.

⁵ i.e., he could not lengthen the cut hairs by pulling them with tweezers.

⁶ For shaving, water alone (in summer cold water) and not lather is used. Shaving soap, it is said, has only lately been introduced into Tehran. Vide also note 4, page 392.

⁷ *Sakū*, "a wooden bench, a mud platform; " also the brick recess and seat at gates.

⁸ *Mi-ram*, vulg. for *mī-ravam*.

⁹ *Mard* = husband.

¹⁰ *Sāhib-khāna*, no izafat. Vide also note 5, p. 392.

¹¹ *Pūn-qad*, vulg. for *panj-qad*.

¹² *Gal-i mīkh*, "on (the neck of) a nail."

¹³ For *chūnki*.

¹⁴ i.e., involuntarily fell a-laughing.

¹⁵ *Dast xadan*, "to clap the hands"; also "to touch, meddle with."

¹⁶ *Vārid-i khāna shud*, 'entered the house.'

¹⁷ *Nazd*, for persons, and *nāzīk*, for things.

¹⁸ *Dar* is a small door and *darvāza* is a large gate.

زن را در دروازه داشته باشید : چند کلمه از دلاک بشنوید :—

دلاکو^۱ با خود خیال کرد "اسبابها را که با خود آوردم ، اگر درین ولایت بمانم مرا میگیرند ، و حبس میکنند * از آنکه مرا میگیرند میرم بطهران ، اسبابها را میدهم ؛ یک زنی از برای خود میگیرم ، و شغل کاسبی^۲ را ، در طهران ، پیشه میکنم " * بنا کرد به آمدن تا رسید به قلیان فروشی^۳ آنجا نشست قلیانی بکشد و رفع خستگی او بشود که از عقب زن رسید * دید دلاکو نشسته و قلیان میکشد * با خود خیال کرد که ' اگر اسبابها را از او بگیرم و مراجعت کنم ؛ زندی^۴ نیست ؛ باید نقشی بزنم و بلای بی درمانی بر سر او بیارم که بدستانها بماند " * راه را کج کرد^۵ و آنطرف تر جلو راه نشست *

مرد دلاک قلیان کشید و برخاست * بنا کرد برفتن * از دور دید سیاهئی بنظرش آمد * هر قدر جلو تر آمد سیاهی بر ملا تر^۶ میشد * تا^۷ آمد دید زنی نشسته است * زن به دلاک سلام کرد * دلاک جواب داد ، گفت " ای خواهر ! درین بیابان چه میکنی " ؟ گفت " ای برادر ! سرگزشت من بسیار است " * مرد دلاک نشست ، گفت " سرگزشت خود را بگو " *

زن گفت " بدان و آگاه باش که سال گذشته شخص تفنگ داری آمد طهران " ، و مرا از پدرم خواهرش کرد * پدر مرا باو داد * مرا برداشت ، آورد در خابجون * مدت یک سال ما زن و شوهر بودیم * بعد از یک سال از دنیا رفت * نه پدری نه خویشی و نه اقربائی هیچ کس را نداشت * من در خابجون غریب و بیکیس مانده ام با خود خیال کردم که هیچ بهتر ازین نیست بروم بوطن ، در طهران ، و پای پیاده براه آمدم تا اینجا رسیدم : خسته شدم ، نشستم " : و همچنانیکه حرف میزد رو بند^۸ خود را بعقب کرد * چشم دلاک افتاد بر چهره آن زن : شیصد و شصت و شش^۹ رگ از ملک بدن دلاک کشیده شد : بلبلس یا قدوس خواندن گرفت^{۱۱} و عاشق بجمال دختر گردید * دامن دختر را گرفت ، دور دست پیچید ، گفت " ای دختر ! بدان و آگاه باش که من عاشق بجمال تو شدم ، و از سه کار یک کار با من بکن " * اسبابها را گذاشت جلو دختر ، گفت " اینها مال خواهرم است * امروز بخواهرم^{۱۲} دعوا کردم اسبابهایش را برداشتم بروم طهران ؛ کسب من دلاکی است " * اسبابهای دلاکی را هم نشان داد و گفت " یا زن من بشو ، اسبابها را بتو میدهم و پالکی^{۱۳} تا طهران برایت کرایه میکنم ؛ این یک مطلب : یا صیغه محرمیت^{۱۴} بخوان که تا طهران محرم تو باشم : یا برخیز برویم میان آن منزل ؛ حیوانی از برایت کرایه بکنم تا طهران * طهران که رسیدیم هرچه بتو داده ام پس بده " *

¹ *Dallākū*, dimin. for contempt.

² Petty trading.

³ *Qaliyūn-farūsh*, not pipe-seller but a man that sells tea and smokes; called also *qaliyūn-chi*: one or more to be found on each road a mile or two from the city.

⁴ *Rindi* here = *zarangī*, "smartness." Women are noted for their wiles, and the heroine was anxious to preserve the reputation of her sex.

⁵ "She made a circuit."

⁶ *Bar malā uftādan*, "to become public (generally of a secret, of news, etc.)."

⁷ *Tā*, "by the time that, when."

⁸ Prep. *bi* omitted.

⁹ *Rū-band*, a light white veil.

¹⁰ *Shai-pād*, vulg. for *shash-pād*. It is a vulgar belief that there are 666 veins in the body. Another common expression is *Chahār pad u chihil u chahār band-i ustukhwan*, the belief being that there are 444 bones.

¹¹ *Bulbul-ash yā Quddūs mi-khwanad*, is a polite phrase for *barāy-i rāst shudan-i ālat-i tanāsul*. *Bulbul-i yā Quddūs*, is a species of warbler.

¹² *Bi-khāhīr-am*, vulg. for *bā khāhīr-am*.

¹³ *Pāluki* (Hindus. *pālki*) is in Persia an open *kajāva*, the term *kajāva* being in Persia confined to the closed 'cage.'

¹⁴ i.e., that she might be *maḥram* to him like a sister, etc., so that it would be lawful for him to see her face.

زن از نا غلّایی^۱ که داشت دامن دلاک را گرفت و بنا کرد به گریه کردن : گفت " ایمرود ! اگر مرا بگیری من کنیز تو هستم ، تا زنده‌ام سر از قدم تو در نمی‌دارم * میل دارم زن تو بشم " *

دلاک خوشوقت شد ، زن را برداشت ؛ بطرف کاروانسرا بنا کردند برفتن * وارد کاروانسرا شدند * آفتاب بمحل غروب رسید ؛ هوا سرد بود * دلاک رفته در طویله ، بالای سکو منزلی گرفت * زنا برد ، بالای سکو منزل داد *

چون زن بسیار تشنگی پیدا کرد برخاسته از طویله بیرون آمد * رفت زیر دالان کاروانسرا ، پیش بقال^۲ پر آلودی^۳ آب انداخته گرفت ؛ خورد زیاد و مراجعت کرد *

در طویله از قضا یک ترکی پیدا شد : همچنانیکه رفت نزدیک برود ، دلاک صدا کرد که " من زن همراه دارم ، بالای آن سکو منزل بگیر * " ترکه^۴ رفت بالای سکو دیگر منزل کرد ، نشست ، شوم خورد * خسته بود ، بخواب رفت *

دلاک به زن گفت " اگر فردا آخوند بیاید و عقدت را بمن به بندد ، اسمت را بگو که بدانم * " دختر سر بریز انداخت و بنا کرد به گریه کردن ، که پدر و مادر من اسم بدی بمن گذاشته اند ؛ و خجالت می شود بگویم * " دلاک گفت " بگو هر چه اسمت هست خجالت مکش * " گفت " ایمرود ! من در طفولیت نمیتوانستم خود را نگه دارم ؛ پاهای خود را نجس میکردم : اسمم را گذاشتند ریدم خانم * " سلمانی گفت " بسیار خوب ریدم خانم اسم است * " نشسته باهم دیگر صحبت داشتند *

بقدر ربع ساعت که گذشت گفت " برخیز بخوابیم * " همچنانیکه دراز کشیدند دست سلمانی برای شلوار زن دراز شد * زن گفت " میخواهی چکنی ؟ " گفت که فردا صبح زن من میشوی ، استدعا دارم که امشب یکدفعه بمن بدهی که گوشت من آب نشود * زن گفت که " من بحرामी چفون^۴ کاری نمیکم * تو بلکه میخواهی مرا محک بزنی ؟ " سلمانی بنا کرد بقسم خوردن که " شهوت غلبه کرده است و میترسم که اذیت برساند * " زن گفت " پس یواش حرف بزنی که این مرد ترک صدای ما را نشود * " این را گفته از زیر دست سلمانی بعقب رفت *

سلمانی یواش صدا زد که " ای ریدم ! " بار دوم باز گفت که " ریدم ! " بار سوم بلند تر گفت که " ای ریدم ! " ترکه بیدار شد : فریاد زد که " کو پک اوغلی ، پدر سگ ! ایفجا فرینی ، بوی گندش ما را میکشد * " سلمانی بی صدا شد * زن پیش آمد ، آهسته بگوشش گفت " ای مرد مرا چرا صدا زدی که این ترکه بیدار شود ؟ " من رفته بودم بول بکنم * " باز بنا کردند به بازی کردن باهم تا ترک بخواب رفت *

باز زن برخاست از پهلوی سلمانی عقب نشست * هرچه سلمانی دست بروی زمین کشید زنا نیافت * باز صدا زد " ریدم خانم ! " ترک از خواب بیدار شد ، سنگی طرف سلمانی انداخت و بنا کرد به فحش دادن که " آتش بقبر پدر تو و خانم هر دو بگیرد ! اگر چشم نداری بر خیز تا من دستت را بگیرم ؛ بیرون رفته شاش کن و بر گرد * " باز سلمانی بیصدا شد *

¹ *Nā-ghulā'i*, m.c., "trickiness."

² This green stuff has a purging effect.

³ *Turka*.

⁴ Vulg. for *chunin*.

⁵ Note the Pres. Subj. "Why did you call me loud enough to awake the Turk?"

زن پیش آمد دامن سلمانی را گرفت و یواش گفت "ای مرد دلاک! برای رضای خدا اینقدر صدا نکن * میخواستی هر دو ما را بکشتی بدهی؟ چرا اینقدر صدا میدونی؟ برخیز عباى خود را بپاى خود تا بخوابیم *"

همچنانیکه سلمانی برخاست زن گفت "برم، زهر آب بریزم، بیام" ¹ *

آمد بالای سر ترکه * کلاه بزرگی که داشت برداشت و چکما را هم گرفت، شمشیر را هم برداشت، از طویله بیرون آمد * آن پرهائیکه خورده بود تحلیل رفته بود * ² * توی کلاه را پر کرد، توی چکما را پر کرد، دسته شمشیر را هم نجس کرد: آورد بالای سر ترکه گذاشت و رفت نزد سلمانی * به بازی در آمدند تا خوب سلمانی را رو بخود کرد یک مرتبه از زیر دست سلمانی گریخت *

سلمانی بنا کرد پی در پی صدا زدن که "دیدم خانم! قربونت برم! کجا رفتی؟" ترک از سر شب تا آنوقت سه مرتبه بیدار شده بود: اوقاتش تاخ در غضب شد * کلاه برداشت بر سر بگذارد، دید بالای صورتش پرگه شد * چکما را بپا کرد دید آنها هم نجست ³ است * شمشیر را برداشت دید دسته شمشیر هم نجست ³ است * غضب آورده دید رو به سکونیکه سلمانی بود و با شمشیر زن گردن سلمانی را *

زن، از آن بالا جست میان طویله، و سر سلمانی را برداشته بنا کرد به سیفه گذاشتن و گریه کردن و دروغی بنا کرد به "برادر برادر" گفتی * خلق که میان کاروانسرا بودند از هفت ساله تا هفتاد ساله چراغها را روشن کردند و آمدند در میان طویله * دیدند زن گریه بسیار میکند * گفتند "ای زن! ترا چه میشود؟" گفت "برادر من ناخوش بود، شکسته دل ⁴ داشت، بر خاست از طویله بیرون رود، نتوانست خود داری کند، پای سکونی که ترک خوابیده بود نجس کرد * ترک برخاست و او را بقتل رسانید * خلق کاروانسرا همه ریختند، بغل ترک را بستند * ترک را نگه داشتند تا صبح شود *

صبح که شد ترک را آوردند * دویست تومان پول در خرجین او بود گرفته در عوض خون بهای سلمانی با اسب ترک دادند * زن رفت شش ذرع چلواری گرفت، وجسد سلمانی را بتخت سپرد و اسبابهای سلمانی را و ردا داشت * اسبابهای خودش را هم گرفت گذاشت در میان خرجین، و خرجین را به ترک * اسب بست، و سوار شد: رو بتخت بجان بیاورد به آمدن *

وقتی که آمد دید حاجی هنوز نشسته است و میگوید "تو حرف زدی بیا برو گوسفندها را او بده" * ضعیفه آمد یک سطل ⁵ آب کشید بگوسفندها داد * رویش را به حاجی کرد و گفت "ای مرد! از برای یک سطل آب⁶ ریش تو بتراشیدن رفت، و سلمانی هم بقتل رسید، و یک اسب و دویست تومان پول بمن رسید با اسبابهای سلمانی" — و السلام ⁷ *

¹ These Aorists express the future: *lit.* "May I go and —" and hence a polite form of "I will go."

² "Had become digested."

³ *Najist*, vulg. for *najis*.

⁴ M.c. = *ishāl* or *dil-durd*.

⁵ *Tark*, the back part of the saddle. There are small saddle-bags for fastening behind the saddle.

⁶ *Satl āb*, "bucket of water"; no izafat.

⁷ *Va-s-salām* = "and that is the end of this story."

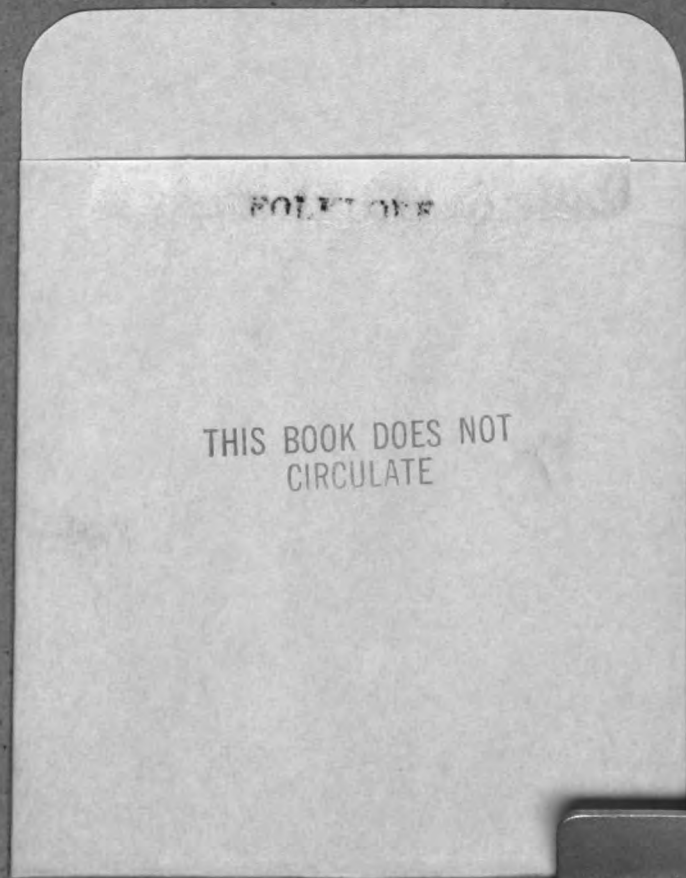
1905-1906.

- I. *On certain Tibetan Scrolls and Images lately brought from Gyantse.*—By PROF. SATIS CHANDRA VIDYABHÜṢANA, M.A., M.R.A.S. (Price Re. 1-8; or 2s. 3d.)
- II. *Sal-Ammoniac: a Study in Primitive Chemistry.*—By H. E. STAPLETON, B.A., B.Sc. (Price Re. 1; or 1s. 6d.)
- III. *The Similarity of the Tibetan to the Kashgar-Brahmi Alphabet.*—By The REV. A. H. FRANCKE. (Price Rs. 2; or 2s. 10d.)
- IV. *Alchemical Equipment in the Eleventh Century, A.D.*—By H. E. STAPLETON and R. F. AZO. (Price Re. 1-8; or 2s. 3d.)
- V. *Malaysian Barnacles in the Indian Museum, with a list of the Indian Pedunculata.*—By N. ANNANDALE, B.A., D.Sc. (Price Re. 1-8; or 2s. 3d.)
- VI. *Ashrafpur Copper-plate Grants of Devakhadga.*—By GANGA MOHAN LASKAR, M.A. (Price Annas 8; or 10d.)
- VII. *Festivals and Folklore of Gilgit.*—By GHULAM MUHAMMAD. (Price Rs. 2; or 2s. 10d.)
- VIII. *Notes on the Bhotias of Almora and British Garhwal.*—By C. A. SHERRING, M.A., F.R.G.S., I.C.S. (Price Re. 1-5; or 2s.)
- IX. *Religion and Customs of the Uraons.*—By the late REV. FATHER DEHON, S.J. (Price Rs. 2; or 2s. 10d.)
- X. *Notes on the Fauna of a Desert Tract in Southern India (Herpetology and Entomology).*—By N. ANNANDALE, D.Sc., C.M.Z.S., with a list of Mammals by R. C. WROUGHTON, F.E.S. (Price Rs. 2; or 2s. 10d.)
- XI. *Amulets as Agents in the Prevention of Disease in Bengal.*—Compiled in the Office of the Superintendent of Ethnography, Bengal. (Price Annas 12; or 1s. 2d.)
- XII. *Earth-Eating and the Earth-Eating Habit in India.*—By D. HOOPER and H. H. MANN. (Price Re. 1; or 1s. 6d.)
- XIII. *On a Cup-Mark Inscription in the Chumbi Valley.*—By E. H. C. WALSH, I.C.S. (Price Re. 1; or 1s. 6d.)
- XIV. *A Descriptive List of the Sea-Snakes (Hydrophiidæ) in the Indian Museum, Calcutta.*—By CAPTAIN F. WALL, I.M.S., C.M.Z.S. (Price Re. 1; or 1s. 6d.)
- XV. *Common Saws and Proverbs collected, chiefly from Dervishes, in Southern Persia.*—By LIEUT.-COL. D. C. PHILLOTT. (Price Re. 1; or 1s. 6d.)
- XVI. *The Common Hydra of Bengal: its Systematic Position and Life History.*—By N. ANNANDALE, B.A., D.Sc., C.M.Z.S. (Price Re. 1; or 1s. 6d.)
- XVII. *Animals in the Inscriptions of Piyadasi.*—By MONMOHAN CHAKRAVARTI, M.A. (Price Annas 12; or 1s. 2d.)
- XVIII. *Some current Persian Tales told by Professional Story-Tellers.*—By LIEUT.-COL. D. C. PHILLOTT. (Price Re. 1; or 1s. 6d.)
- XIX. *The Dards at Khalatse in Western Tibet.*—By REV. A. H. FRANCKE. (Price

AS472
B43
v.1
no.18



FOLKLORE



FOLKLORE

THIS BOOK DOES NOT
CIRCULATE

ALF Collections Vault



3 0000 121 016 558